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WILLIAM GOLDING'S PORTRAYAL OF LOVE:

AMBIVALENT PASSIONS OF THE HEART

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A Thesis

in

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ABSTRACT

William Golding's Portrayal of Love: Ambivalent Passions of the Heart

This thesis proposes to examine William Golding's portrayal of love in the novels from Lord of the Flies through The Paper Men. After the "Introduction" (Chapter I), this analysis of love and sexuality in Golding will concentrate on the following: "Ravenous Passions of Egoism" (Chapter II), "The Treatment of Women" (Chapter III), "The Portrayal of Homosexuals" (Chapter IV), "The Dionysian Influence" (Chapter V), and "Man's Ignorance of the Spiritual" (Chapter VI), followed by the "Conclusion" (Chapter VII).

This thesis will expatiate on Golding's essentially negative depiction of love and human relationships. Golding's unsentimental portrayal of mankind shows how people can use or deceive one another to satisfy their personal needs or ambitions. The title of the thesis reflects the intention of portraying love and sexuality with the notion that a number of emotions work together to govern the individual psyche. Since the heart symbolically mirrors the moral and spiritual center of man's being, this thesis will endeavor to illuminate the nature and degree to which love exists within the hearts of Golding's characters.

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Abbreviated Titles by Which Golding's Works Are Cited in References

L.F. = Lord of the Flies

T.I. = The Inheritors

P.M. = Pincher Martin

F.F. = Free Fall

T.S. = The Spire

H.G. = The Hot Gates

T.P. = The Pyramid

S.G. = The Scorpion God: Three Short Novels

D.V. = Darkness Visible

R.P. = Rites of Passage

M.T. = A Moving Target

T.P.M. = The Paper Men

INTRODUCTION

This is not a thesis that focuses on a psychological analysis of sexuality applied to Golding's portrayal of love. I feel that regardless of how relevant such an analysis may be, Golding never consciously sought to depict a psycho-sexual view of man. Furthermore, I believe that a psychological analysis of man is inappropriate in view of Golding's aversion to Freud's system of analysis: "this was my mind, not his, and I had a right to it."[1]

Criticism on Golding's work has generally concentrated on the dark potentialities of mankind. No extensive criticism on Golding's depiction of love and sexuality has been made to date. This thesis will evaluate Oldsey and Weintraub's charge that there is "a strange absence of normal sex" in Golding's novels.[2] They maintain "a glimmer of hope comes and goes - never any real show of human warmth and love and ascendant ability at the same time."[3] This view is shared by Leighton Hodson: Golding's work is "grim if one considers how absent from his world are happy

[1]William Golding, A Moving Target (London: Faber & Faber, 1984), p. 192.

[2]B. Oldsey & S. Weintraub, The Art of William Golding (New York: Harcourt, Brace and Work, 1965), p. 170.

[3]Ibid., p. 167.

expressions of love and generosity."[4] Howard Babb attributes Golding's omission of an in-depth portrayal of love to "his relative weakness as a creator of characters."[5] He feels Golding has failed to present "a mutually satisfying relationship between man and woman .... Lust replaces love as Golding's figures remain trapped within their selves."[6] Consequently, Bernard Dick concludes "Golding's work shows ... an indifference to the female and sex in general."[7] I agree with the criticism as a whole. I find fault only with Dick's assessment that Golding's work shows an indifference to sex. Upon closer examination of the texts one will discover love and sexuality to be thematically central in Golding's description of human nature.

Erich Fromm's The Art of Loving will be used as a framework to delineate the various types of love to govern human relations. Fromm does not see love as solely based on "a relationship to a specific person; it is an attitude, an orientation of character which determines the relatedness of a person to the world as a whole, not toward one 'object' of love."[8] His different classifications of love are:

[4]Leighton Hodson, William Golding (Edinburgh: Oliver & Boyd Ltd., 1969), p. 108.

[5]Howard S. Babb, The Novels of William Golding (Columbus: Ohio State University Press, 1970), p. 199.

[6]Ibid., p. 204.

[7]Bernard Dick, William Golding (New York: Twayne Publishers Inc., 1967), p. 102.

[8]Eric Fromm, The Art of Loving (New York: Harper & Row Publishers, 1974), p. 38.

brotherly love, love between parent and child, erotic love, self-love, and love of God. Love will therefore be presented in the thesis as an orientation to diverse forms of love, as applied to the person(s) to be loved.

According to Fromm, brotherly love underlies the basis of all types of love because it includes all human beings: "In brotherly love there is the experience of union with all men, of human solidarity, of human at-onement. Brotherly love is based on the experience that we all are one."[9] In love between parent and child, motherly love represents an "unconditional affirmation of the child's life and his needs."[10] Unlike brotherly and erotic love, the relationship between mother and child is one of inequality because the latter requires the care and help a mother is all too willing to give. Fatherly love is, conversely, conditional on the child's performing duties to fulfill the expectations of the parent. In contrast to brotherly and parental love, erotic love "is the craving for complete fusion, for union with one other person. It is by its very nature exclusive and not universal."[11] Love of others is not a priority in erotic love; the desire for physical union is the sole basis on which a relationship is formed.

Self-love is traditionally associated with narcissism and selfishness. Fromm believes selfishness is antithetical

[9]Fromm, The Art of Loving, p. 39.

[10]Ibid., p. 41.

[11]Ibid., p. 44.

to self-love because the Bible commands to "love thy neighbor as thyself." Characters who are devoid of self-love in Golding's novels are motivated by a selfishness that is akin to egoism. Fromm explains the ravenous passions of egoism:

> The selfish person is interested only in himself, wants everything for himself, feels no pleasure in giving, but only in taking. The world outside is looked at only from the standpoint of what he can get out of it; he lacks interest in the need for others, and respect for their dignity and integrity. He can see nothing but himself; he judges everyone and everything from its usefulness to him; he is basically unable to love.[12]

Golding's novels show man's love for God corresponding to his capacity to love mankind. In the same way that people need to love one another through a personal union, they must also love God spiritually to overcome separateness. In other words, to love God is "to long for the attainment of the full capacity to love, for the realization of that which 'God' stands for in oneself."[13]

In this thesis, analysis will be focused on those novels specifically dealing with subjects relating to egoism, women, homosexuals, the Dionysian influence, and the spiritual. However, other novels containing the same subjects, but with a lesser degree of emphasis, will also be given occasional consideration.

In Chapter II of this thesis, "Ravenous Passions of Egoism", the character of the protagonists will be examined in relation to the theme of exploitation and egotism. An

[12]Fromm, The Art of Loving, p. 50.

[13]Ibid., p. 60.

analysis of the passions which govern an individual's emotions will illustrate the dangers of what can happen when an obsession takes hold of one's sensibilities and curtails one's freedom. Bernard Dick says Golding believes "the loss of freedom comes with a hardening of the will against love and with the creation of a macrocosm inhabited and orbited by the self."[14] Golding combines the cardinal sins of greed, lust, and pride with a single-mindedness of purpose in his male protagonists. Nowhere is the pre-occupation with the self more evident than in Pincher Martin, Free Fall, The Spire, The Pyramid, and The Paper Men. The pre-occupation is so strong in men that they fail to comprehend the emotional needs and aspirations of their female counterparts. Most expressions of love between the sexes are thereby relegated to the purely physical level.

Protagonists such as Christopher Martin, Sammy Mountjoy, and Dean Jocelin are specifically portrayed to stress the ills of egoism. The same may be said of Oliver in The Pyramid, Sophy in Darkness Visible, Edmund Talbot in Rites of Passage, and Wilf Barclay in The Paper Men. However, in the novels after Pincher Martin Golding is no longer exclusively exploring the philosophical questions about how one should perceive man in his diseased state of being. Golding's vision alters to accommodate a more detailed account of characterization to show how man himself begins to perceive his condition and deal with reality. Sammy

[14]Dick, William Golding, p. 99.

Mountjoy, for example, eventually perceives his youthful seduction and subsequent exploitation of Beatrice Ifor as a sin. Troubled by the experience, he proceeds to pinpoint the moment he fell from the freedom of innocence in order to comprehend his guilt-stricken conscience. Dean Jocelin also comes to realize why he sacrificed himself and others for a vainglorious deed. Yet only before his death does Jocelin fully understand how his pride and spiritual zeal blinded him from perceiving the sexual implications of his vision to build the spire. Golding's novels after Pincher Martin depict protagonists experiencing varying degrees of self-illumination concerning their pursuit for personal and sexual gratification. Golding's aim is to show how man is forced to come to grips with his egotistical nature and assess the wrongs committed against vulnerable or innocent characters.

To counterbalance the male perspective, the point of view of female characters will be analyzed in Chapter III, "The Treatment of Women", in conjunction with the theme of sexual exploitation. This examination will depict the female in relation to the author's thematic concern with the loss of innocence. The principal novels that convey the condition of women in Golding's works are The Inheritors, Free Fall, The Spire, The Pyramid, and Darkness Visible.

Golding usually shows women as frail and passive characters. In Darkness Visible, however, Sophy is presented as an apparent opposite - representing evil. Unlike other female characters such as Mary Lovell in Pincher Martin,

Beatrice Ifor in Free Fall, Goody Pangall in The Spire. Evie Babbacombe and Bounce Dawlish in The Pyramid, or Elizabeth Barclay in The Paper Men, Sophy is portrayed as a strong woman similar in nature to the cold, selfish, and manipulative characters of men. Sophy's character is clearly a deviation from Golding's customary presentation of women who are sexually exploited, abandoned, or treated by men as mere objects of frustrated love. Only in The Inheritors are the Neanderthal females not compelled to submit to the physical abuses of males. Females are instead depicted as the center of everything that is positive and rewarding in life. According to Lok, "as long as there was a woman there was life."[15] Yet Golding also shows women as irresistible objects of temptation. To some extent, women therefore play the roles of Biblical Eves by forcing men to make crucial moral choices concerning the direction of their lives. A case in point would be Beatrice Ifor in Free Fall. Her admittance to an insane asylum forces Sammy to reevaluate his life and become conscious of his fallen nature.

Chapter IV, "The Portrayal of Homosexuals", will consider the role of homosexuals within the framework of Golding's novels. Their primary function is to be the bearers of truth or knowledge to characters limited in their perception of reality. Evelyn De Tracy in The Pyramid best exemplifies Golding's use of homosexuals to inform

[15]William Golding, The Inheritors (London: Faber & Faber Ltd., 1981), p. 85.

narrowminded characters like Oliver of the necessity to perceive their state of being. In the same way that Father Watts Watt in Free Fall adopts Sammy Mountjoy to satisfy his need for human affection, De Tracy hopes to win over Oliver and meet the youth's demand for truth and honesty by revealing photographs of himself dressed in a ballerina's costume. Homosexuals are compassionately presented as educated and vulnerable beings in need of love and understanding. Golding explains the reason for their sympathetic characterization in an interview with James Baker:

> I think part of the benevolence really is a desire not to make life more difficult for a section of society that's had life made difficult for it anyway, you know. It would be like in the old days attacking a Jew. I think one's instinct, if you do put a person who socially would be at risk into a book, is to find positive qualities in him, because you can rely on enough people to find the other ones.[16]

The novels to be employed for examination of homosexuals are Free Fall, The Pyramid, Darkness Visible, Rites of Passage, and The Paper Men.

Chapter V, "The Dionysian Influence", will deal specifically with Golding's tendency to emphasize the extremities of social and sexual conduct. Golding uses the negative connotations associated with Dionysus to portray man's unleashing inhibitions and repressed desires. Man is depicted as entering into an ecstatic frenzy by virtue of overturning reason and releasing the base and unbridled passions of the self. This is either marked by violently

[16]James R. Baker, "An Interview with William Golding", Twentieth Century Literature, 28 (1982), p. 147.

agitated conduct or by wild gaiety and merriment. This observation best reflects the condition of Jack and the children in Lord of the Flies. As the children grapple for power, their reversion to a primitive state of barbarism represents the traditional conflict between the rational and irrational worlds of Apollo and Dionysus.

In Rites of Passage, the Reverend Colley is also subject to the horrors of a Dionysian expression of the Self. His downfall is the result of not comprehending his latent homosexuality. Colley's indulgence in wine resembles the fall from innocence of Lok and Fa in The Inheritors. Golding's use of Dionysian aspects in his writings clearly reflects a preoccupation with the hidden potentialities that lurk within men's hearts. This chapter will concentrate on Lord of the Flies, The Inheritors, The Spire, The Scorpion God: Three Short Novels, and Rites of Passage.

In Chapter VI, "Man's Ignorance of the Spiritual", Golding's presentation of male characters neglecting the spiritual will be examined. Pincher Martin, Sammy Mountjoy, and Dean Jocelin come to mind for the way they fought to evade the center of their darkness. Golding presents darkness ambiguously to dramatize a variety of personal conditions encountered by man. Firstly, darkness within men's hearts reflects an internal struggle between good and bad, as well as man's capacity to commit evil. Protagonists are usually compelled to undergo a form of purgation in darkness to come to grips with their own being. Secondly, man has

the choice of turning to or away from God's love. When man opts to turn away from God, God becomes a darkness, but when he turns towards God, God becomes a light. From a personal and theological standpoint respectively, the two possible ways of confronting this terrifying darkness are exhibited by Pincher Martin and Sammy Mountjoy. Pincher Martin prefers to resist the darkness and suffer the consequences of an inevitable death. Sammy Mountjoy, on the other hand, endures the darkness and ultimately emerges from the cell of his being as a transfigured person.

Golding feels that "we have diminished the world of God and man in a universe ablaze with all the glories that contradict that diminution" (M.T., p. 192). He suggests man's loss of religious faith is inextricably related to his inability to love; consequently, man's quest for a meaningful existence will not be realized until he looks within himself and accepts a sense of moral responsibility for his actions - a case in point being Edmund Talbot in Rites of Passage. Paul Elman explains the predicament facing man:

> We have been driven out of the Miltonic garden, and the angels with flaming swords bar us from returning. We have not forgotten the garden, but neither can we recapture its innocence; and even our best impulses are mixed - "knowledge of good", said Milton, "brought dear by knowing ill."[17]

The novels to be examined for man's ignorance of the spiritual are Pincher Martin, Free Fall, The Spire, Darkness

[17]Paul Elman, William Golding: A Critical Essay (Grand Rapids, Michigan: William B. Eerdmans Publishing Co., 1967), p. 42.

Visible, and Rites of Passage.

Lastly, in the conclusion of the thesis a general summation of Golding's portrayal of love and sexuality will be presented. In much the same way that Golding's novels strive for the heart of truth about man's nature, my thesis will endeavor to pursue his quest and convey the findings.

RAVENOUS PASSIONS OF EGOISM

The most prominent subject in William Golding's novels is egotism. Egotism is comparable to individualism: the primary goal of an egoist is to consume everything in life in order to manipulate circumstances to one's advantage. Golding's egotistical characters treat people as mere objects. They exist in a narcissistic state, content to exploit their victims because they fear love will reveal their inner selves and possibly negate their desired goals. Egotistical protagonists are depicted as fatally misguided, especially those who tend to associate intimacy with the fusion of male and female through sexual attraction. Physical relationships never last; once the initial excitement or infatuation wears off, disappointment and loneliness set in. Golding's work shows that love is dependent on the absence of narcissism and sexual exploitation. The ego must be purged if humility and genuine intimacy are to prevail.

Sex is not an issue in Lord of the Flies; the gradual dissolution of fraternal love and the emergence of egotism as an internal evil are the principal concerns of Golding. J.D. O'Hara notes that "fear as a motivating force is everywhere, but we look in vain for love" in Lord of the

Flies.[18] David Spitz explains the reason for Golding's dim view of human nature:

> Evil is innate in man; that even the most suitable environmental conditions, unmarred by all the customary factors that have distracted and corrupted men in the past, will not suffice to overcome man's capacity for greed, his innate cruelty and selfishness; and that those, therefore, who look to political and social systems detached from this real nature of man are the victims of a terrible, because self-destructive, illusion.[19]

Golding's philosophical premise is based on the view that man is ignorant of his own nature.

In Lord of the Flies, Golding implies that a quest for power can evoke the corrupting consequences which cause man to revert to the ways of sinning and destruction. The political nature of man is thereby expressed in Darwinian terms to suggest that the fittest (or most ambitious) of men generally desire power in order to assert their will and dominance over their more feeble or indecisive fellow men. One character who finds himself in such a predicament is Ralph. He is made "chief to an election by acclaim" even though "what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack."[20] Cast into the role of leader, Ralph, in collaboration with Piggy,

[18]J.D. O'Hara, "Mute Choirboys and Angelic Pigs: The Fable in Lord of the Flies", Texas Studies in Literature and Language, 17 (1966), p. 418.

[19]David Spitz, "Power and Authority: An Interpretation of Golding's Lord of the Flies", The Antioch Review, 30 (1970), p. 29.

[20]William Golding, Lord of The Flies (London: Faber & Faber, 1980), p. 24.

erects parliamentary rules to maintain some semblance of control and social sanity by way of the conch. Although the conch symbolically represents the democratic rules and regulations of civilization, Ralph's decision to delegate power to others marks the point at which order and intelligence begin to fade on the island. Ralph's fatal flaw is linked to his not being quick-witted enough to govern as a charismatic man of good will.

Jack's statement concerning the importance of maintaining and obeying rules ironically foreshadows the future events of the novel:

> I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English; and the English are best at everything. So we've got to do the right things. (L.F., p. 47)

Suffice it to say such complacency leads him and his compatriots to stray very much from doing the right things. Although the boys are initially portrayed as being separate from the universal problems of the adult world, they soon manage to subvert their paradisal environment into a living hell. They begin to fight amongst themselves about whether to adopt the ways of Ralph's fire-watchers or Jack's hunters to assure themselves of survival and an eventual rescue. The different polarities of opinion and behavior are best evidenced through Jack and Ralph directly after the former had slaughtered his first pig and the beacon for rescue had burned out. In the scene, the clash of wills surfaces as "the two boys faced each other. There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and

there was the world of longing and baffled commonsense" (L.F., p. 77). Indeed, Jack resembles the Satan of Paradise Lost for wanting to be chief at any price. His egomaniacal lust for power ultimately induces him to go to the opposite extreme of what his highly structured class background deems "right" - by mentally succumbing to the depravities of animal savagery.

Golding's first two novels focus on the social condition of man but present the ego as an omnipresent force. In The Inheritors, Golding reverses H.G. Wells' The Outline of History to stress the negative features of man. Virginia Tiger elaborates:

> The moral natures of the two species are exchanged; Wells portrays the Neanderthals as monsters easily conquered by a clever species. Golding's People are a gentle and harmonious tribe, unable to conceive the New People's violence, rapaciousness, and corruption.[21]

Homo sapiens is ironically described as a race of wicked savages suffering from vanity and personal weaknesses. For example, Marlan's selfish desires compel him to steal the wife of another man, Vivani, and in the process turn his followers into outcasts. Vivani represents the stolen object who formed the basis of the New Men's society. She is self-conscious of her appearance and thoroughly preoccupied with material possessions. Tuami covets Vivani and seeks to impose his will over her; consequently he sharpens an ivory dagger destined for Marlan's heart. Leighton Hodson feels

[21]Virginia Tiger, William Golding: The Dark Fields of Discovery (London: Marion Boyers Publishers Ltd., 1974), p. 72.

"the tone of the final chapter suggests that though Tuami knows the difference between good and evil, though he knows that love is better than the point of a dagger, the future is undecided."[22] The title of the novel refers to the moral dilemmas facing men like Tuami; Golding implies that strong, cunning, and insensitive egoists will inherit the earth, not the meek.

Simple love and a passive attitude are shown to be no match for egotism in Pincher Martin. This novel is Golding's ultimate examination of the selfish and exploitative characteristics of egotism. Golding's exploratory novel of adventure takes place in the isolation of the North Atlantic, outside the parameters of ordinary life, to emphasize the nature of an egotistical mind striving to exist within a tormented state of mental and physical abandonment. The dramatization of Pincher's demonical struggle for survival is thereby presented in pejorative terms. Golding's intention is to show the unheroic protagonist undergoing a psychic journey from the state of monomaniacal determination, to experiencing the traumatic periods of self-introspection which will lead to an eventual breakdown of his convictions and, ultimately, of his illusory world.

By inverting the prevalent notion that drowning is the most peaceful of deaths Golding is able to depict his protagonist as creating the purgatorial suspension of time which comes into "being" just prior to Pincher's actual

[22]Hodson, William Golding, p. 50.

death. In other words, Martin's insistent quest for self-identity defies the temporal inevitability of death through a willful transgression of the normal bounds of reality, but the psyche cannot forever subsist on existential affirmations of life to evade the facts of mortality. Although Pincher's determination and resiliency evoke a sense of sympathy, his Promethean efforts are quickly undercut by the revealing flashbacks from his past.

Prior to the navy, Christopher Hadley Martin had been an actor and writer by profession. As a graduate of Oxford he is shown to have much intelligence and education, but his unrelenting will and tremendous imagination have transformed him into a depraved "pincher", always using people either by force or through guile to acquire what he is not awarded. Over the course of his life his greedy nature has induced him to compromise moral values and become a thief, adulterer, rapist, and murderer. He is most proficient at using his sexuality in order to advance his selfish interests. In fact, he boasts of having "climbed ... over the bodies of used and defeated people",[23] all for the sake of keeping himself ahead of others. Pete's comment on greed is an appropriate metaphor for describing Pincher's voracious appetite in life:

> He takes the best part, the best seat, the most money, the best notice, the best woman. He was born with his mouth and his flies open and both hands out to grab.

[23]William Golding, Pincher Martin (London: Faber & Faber, 1979), p. 197.

> He's a cosmic case of the bugger who gets his penny and someone else's bun. (P.M., p. 120)

This statement confirms that Martin's unscrupulous but efficient methods are predicated upon an egocentric world-view in which competitive selfishness is deemed to be a prerequisite for success.

Greed is specifically portrayed as the vile source which reduces human needs or desires to a mechanically ravenous fulfillment of the ego and body. Consequently Christopher Martin is presented as a dehumanized animal because he adheres to the view that all men are generally repulsive and bestial:

> The whole business of eating was particularly significant. They made a ritual of it on every level, the Fascists as punishment, the religious as a rite, the cannibal either as a ritual or as medicine or as a superbly direct declaration of conquest. Killed and eaten. And of course eating with the mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists, or with your voice. You could eat with hobnailed boots or buying and selling or marrying and begetting or cuckolding - (P.M., p. 88)

Martin's dark view of the world literally equates the ego and sex as being the dominant forces which govern man's behavior and influence his overall perspective of life.

To illustrate the grotesque nature of the unguarded beast that lurks within man, Golding elaborates upon the purpose behind Martin's egomaniacal desire to devour people. The primary metaphor Martin associates with the ego's activities is "eating". In order for him to maintain his identity, "Pincher" regards eating as a necessary function for sustaining life. His struggle for life and view of the

world are interrelated and are epitomized by the Chinese box full of maggots. Kenneth Russell explains:

> Indeed he can perceive no alternative, so that the story of the maggots who devour first the fish and then each other until in the darkness of a buried box only one is left becomes the sum total of his ethical knowledge, and "eating" the goal of his existence. No queries about lost freedom intrude into Pincher's recollections of his various triumphs where, in the mad squirming, he managed by whatever means to "eat" rather than be "eaten". He feels no regrets over the seductions and betrayals that he deemed necessary to keep him ahead of others, nor is there any moral dimension to the remembrance of the times when he found himself the loser and "eaten" in the shoddy game he played.[24]

Furthermore, the excremental imagery concerning the maggot's digestive tendencies evokes a sense of existential and moral horror, but specifically reflects Martin's conception of life as amounting to bestial and amoral behavior in a world in which man will forever give way to sinfully gratifying his desires.

In Free Fall, Sammy Mountjoy's limitations as a human being are expressed through his first-person narrative. Virginia Tiger feels Sammy is depicted as "a kind of compassionate Pincher with whom he has several traits in common, especially egotistic sensuality."[25] As a passionate young man obsessed with experiencing the pleasures of sexuality, Sammy makes an attempt at self-realization by using or imposing upon others in a manner akin to Pincher Martin. The pun associated with Mountjoy's name denotes that Sammy seeks

[24]Kenneth Russell, "The Free Fall of William Golding's Pincher Martin", Studies in Religion, 5 (1975), p. 270-71.

[25]Tiger, William Golding: The Dark Fields of Discovery. p. 149.

to mount-into-joy and conquer the delights of the Mons Veneris.[26] Nick Shales' warning that man cannot avoid the temptations of sexuality is readily accepted by Sammy to include the amoral world where passion and desire are made subservient to one's selfish nature.

Upon leaving school, Nick reminds Sammy that his commitment must be absolute to whatever he chooses to do in life. It is, however, the headmaster's cautious advice which most influences Sammy in his youth:

> I'll tell you something which may be of value. I believe it to be true and powerful - therefore dangerous. If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice. Something, anything. But what you get is never quite what you thought; and sooner or later the sacrifice is always regretted.[27]

The headmaster's advice is taken to heart by Sammy; he concludes that what is most important to him is the white unseen body of Beatrice Ifor. Since Sammy perceives sex to be a forbidden yet desirous fruit, Kinkead-Weekes and Gregor state that Sammy's adolescent yearning to possess Beatrice compels him to convert "Nick's rationalism into an egotistic ethic where good and evil become relative, the only absolutes being one's own desires and the eleventh commandment."[28] Mountjoy's fall therefore occurs at the

[26]Tiger, William Golding: The Dark Fields of Discovery, p. 154.

[27]William Golding, Free Fall (London: Faber & Faber, 1982), p. 235.

[28]M. Kinkead-Weekes & I. Gregor, William Golding: A Critical Study (New York: Harcourt, Brace & World, Inc., 1967) p. 188.

point he willingly chooses to possess Beatrice. Sammy's failure to attain the desired fusion with Beatrice and resolve the "painful obsession with discovery and identification" (F.F., p. 103) lead to his inevitable decline.

Even Dr. Halde, the Gestapo interrogator who seeks to exploit Sammy's weaknesses, senses that he is not capable of real love:

> There is no health in you, Mr. Mountjoy. You do not believe in anything enough to suffer for it or be glad. There is no point at which something has knocked on your door and taken possession of you. You possess yourself ... Only the things you cannot avoid, the sear of sex or pain, avoidance of the one suffering repetition and prolongation of the other, this constitutes what your daily consciousness would not admit, but experiences as life. Oh, yes, you are capable of a certain degree of friendship and a certain degree of love, but nothing to mark you out from the ants or the sparrows. (F.F., p. 144-5)

Halde's diagnosis is a relatively accurate account of Sammy's egotistical nature. This is best illustrated as Sammy is isolated in a prison cell and imagines a wet mop to be a castrated penis. Sammy immediately tries to protect his groin area because his phallus represents the very core of his being: "I held up my trousers not for decency but protection. My flesh ... cared only to protect my privates, our privates, the whole race" (F.F., p. 166). Dr. Halde thought Sammy's confinement would cause him to break and commit the selfish act of betraying his comrades. Sammy's refusal to betray his comrades' plot to escape denotes that he possesses a sense of morality and is unwilling to commit the ultimate act of selfishness. Overcome by guilt from his past, Sammy instead cries for help and is miraculously

released from prison. Rebecca Coppinger states that Sammy "has had a vision supernatural and religious in its intensity and message. He has glimpsed the divinity in every man and has learned that the implicit solution to internal darkness that causes individuals to treat others inhumanly is love."[29] Indeed, Sammy is delivered from the self unto an altered vision of the universe as divine.

In This Spire, a detailed psychological study of the protagonist's character illustrates the dangers of what can happen when an obsession takes hold of one's senses. Jocelin's pride and single-mindedness of purpose are so intense that he is blinded from perceiving that he was not "chosen" to build the spire. Instead he was possessed by a self-willed delusion to use others in a misguided venture to erect the spire as a physical symbol of prayer to God; only at the point of his death does he attain full awareness of himself and a partial insight into life's complexity. Jocelin's obsession to build the spire reflects a subconscious desire to find an expression of the inner self through an external act; yet the Dean's blind faith and ignorant resolve prove to be an overreaching of temporal limitations and ultimately result in his downfall.

Jocelin was aware from the very beginning that he must not allow the construction of the spire to consume him: "I must remember that the spire isn't everything! I must do,

[29]Rebecca Coppinger, "Analogous Journeys: William Golding and T.S. Eliot", Modern Language Studies, 11, ii (1981), p. 85.

as far as possible, exactly what I have always done."[30] Ironically, Jocelin's failure to recognize a cardinal flaw in his character - the predisposition to sinful pride - is revealed in a conversation by two deacons:

> 'Say what you like; he's proud.'
> 'And ignorant.'
> 'Do you know what? He thinks he is a saint! A man like that!' (T.S., p. 13)

His subsequent adherence to a "vision" commanding him to erect a monumental spire proves not to be based on divine inspiration but rather on wishful thinking induced by a desire to find self-satisfaction in the conviction that he was "chosen" on behalf of God. E.R.A. Temple suggests that Jocelin attempts to mentally superimpose a transitory vision in search of God while praying:

> It is only after the vision, when Jocelin has left the church, that, looking back, he sees the building as squat and incomplete, bare of any up-reaching finger to the heavens. And so the idea of a spire is born. It is his idea, but so closely related in time, place, and circumstance with his appeal to God, that he sees appeal and idea fused, the latter an answer to the former.[31]

Jocelin's egotism and hubris will not permit him to be humble. These specific human frailties are revealed at every level of construction of the spire, especially his repressed sexuality which is entombed within the cellarage of his mind but evinced by a model of the projected "diagram

[30]William Golding, The Spire (London: Faber & Faber, 1981), pp. 8-9.

[31]E.R.A. Temple, "William Golding's The Spire: A Critique", Renascene, 20 (1968), p. 171.

of the highest prayer of all":

> The model was like a man lying on his back. The nave was his legs placed together, the transepts on either side were his arms outspread. The choir was his body; and the Lady Chapel ... was his head. And now also, springing, projecting, bursting, erupting from the heart of the building, there was its crown and majesty, the new spire. (T.S., p. 8)

Wesley Kort suggests that "the spire phallic in thrust and heroic in stature, fascinates Jocelin because of some need in him to compensate for his sexual frustrations or fears of inadequacy."[32] The correlation of the actual structure of the spire with the physiological description of a body seems to suggest that Jocelin's spiritual zeal seeks for a climactic release from the physical world.

The process towards Jocelin's illumination and the reversal of fortune are correlated to the Visitor's arrival from Rome. When he is asked to expound upon the nature of his circumstances to the papal emissary, Jocelin explains:

> It was so simple at first. On the purely human level of course, it's a story of shame and folly - Jocelin's Folly, they call it. I had a vision you see, a clear and explicit vision. It was so simple! It was to be my work. I was chosen for it. But then the complications began ... I didn't know what would be required of me, even when I offered myself. (T.S., p. 168)

It is only later that he comes to the realization that his absolute devotion to building the spire was misconceived: "It was my stupidity" (T.S., p. 194). Coupled with the revelation that his appointment as Dean was secured by way of a whim from his aunt's royal lover, Jocelin's perception

[32]Wesley Kort, "The Groundless Glory of Golding's Spire", Renascene, 20 (1968), p. 75.

of his folly is complete. The story of Jocelin's folly is therefore centered on egocentricity and hubris, both representative of the trials and tribulations evoked by a Sophoclean drama of human tragedy.

In Pincher Martin, Free Fall, and The Spire, egoism is presented in the form of a Sophoclean tragedy to illuminate personal suffering. But unlike Pincher Martin, Sammy Mountjoy and Dean Jocelin awaken to a growing awareness of having freely made wrong decisions in life. They are subsequently forced to learn from their mistakes and accept responsibility for their selfish actions. Golding's depiction of egoism therefore progresses from a perspective concerning the evils of human depravity to a framework showing the protagonist acquiring experience and self-knowledge.

Golding's novels prior to The Pyramid express the individual's preoccupation with the Self. In The Pyramid and the novels to follow Golding concentrates on the social consequences of egotism. The Pyramid's protagonist, Oliver, is forever conscious "of people, and of the delicate radii of influences"[33] in the provincial town of Stilbourne. His social environment reflects the stratification of classes and general lovelessness. The Pyramid's epigraph refers to a world of deficient love and the need for selfless love: "If thou be among people make for thyself love, the beginning and end of the heart". Oliver, however, is so deeply

[33]William Golding, The Pyramid (London: Faber & Faber, 1978), p. 49.

influenced by the attitudes of a town where "we were all known, all food for each other" (T.P., p. 205), that he is unable to decisively overcome his limitations.

The adolescent Oliver can only perceive Evie as a sexual object for satisfying his lust. Evie is a source of physical relief for Oliver; he plays with her feelings and egotistically relishes the thought of having "had this sulky, feminine, gorgeous creature" (T.P., p. 73). He nonetheless manages to convince himself that "Evie had used me": "For Evie I was a lightning conductor. To her parents I was a possible suitor" (T.P. p. 60). As Oliver's desire for Evie grows, so does the overbearing reality of Stilbourne's social and familial influence.

The social consequences of Evie's possible pregnancy become most apparent to Oliver. Until Oliver learns that he and Evie are "safe", he broods over the possibility of not attending Oxford and having to pay for an illegitimate child. The most horrifying thought is that his marriage to Evie "would kill" his parents: "To be related even if only by marriage, to Sergeant Babbacombe! I saw their social world, so delicately poised and carefully maintained, so fiercely defended, crash into the gutter" (T.P., p. 82). Stilbourne has conditioned Oliver to perceive Evie as a non-person; consequently he fears public knowledge of their relationship would lead to social disgrace and ruination.

Oliver is unable to think for himself; he functions as part of a social organism rather than as an individual will.

He, like Bounce Dawlish, gives in to his parents' conception of success rather than pursuing a career in music. While reflecting on the tragedy of her own situation, Bounce suggests to Oliver: "Don't be a musician ... Go into the garage business if you want to make money. As for me, I shall have to slave at music till I drop down dead" (T.P., p. 193). Prior to departing Stilbourne, Oliver discovers that he and Henry were too selfish to consider the feelings of others and pay the "unreasonable price" of love. Although Oliver's character has developed through time to partially unharden his heart, he still can not overcome the tendency to selfishly ration love.

In The Scorpion God, Golding once again steps out of the present and into the past to explore the social and moral evolution of egotism and sexuality. The novella dates back to ancient Egypt to find the Pharaoh, Great House, about to engage in a sacrificial rite. He is in the process of taking poison to appease the forces of nature that threaten his kingdom. Great House believes his death will alleviate the hardships of his people and bring him immortality. The "privilege" of immortality is offered to the court jester named Liar, but he refuses eternal life "because this one is good enough!"[34] As an outsider who descended upon the small community of Great House, the Liar arrogantly voices his opposition to the proposal of

[34]William Golding, The Scorpion God: Three Short Novels (London: Faber & Faber, 1983), p. 40.

immortality: "A patch of land no bigger than a farm - a handful of apes left high and dry by the tide of men - too ignorant, too complacent, too dimwitted to believe the world is more than ten miles of river" (S.G., p. 59). The Liar feels "trapped, condemned, the only sensible man" (S.G., p. 59) in a land where people are afraid to think, question, or choose for themselves. The Liar's attitude typifies Golding's image of the rapacious egotist who uses others and cares only for the pleasures of hedonistic gratification. As Great House nears death, he refers to the Liar's desire for power and staunch pursuit of survival as radically self-assertive: "He stings like a scorpion" (S.G., p. 62).

Golding's sympathetic portrayal of the Liar as an antiheroic protagonist is transformed in Darkness Visible to an unsympathetic treatment of Sophy. She is presented as a foil in a contemporary setting to comment on the conventional mores of English society. To Arnold Johnston, Sophy "is a familiar type in Golding's novels, one of the guilty - like Jack Merridew, Tuami, Pincher Martin, Sammy Mountjoy, and Jocelin - whose obsessive self-will brings torture to themselves and others."[35] While Sophy's twin sister, Toni, is able to lose herself in outside activities, Sophy conversely is unable to escape from the self and becomes a self-absorbed melancholic. She believes the assertion of Self is the key to all being; no one can govern the creature

[35]Arnold Johnston, Of Earth and Darkness: The Novels of William Golding (Columbia: University of Missouri Press, 1980) p. 100.

within her "sitting inside with its own wishes and rules at the mouth of the tunnel."[36]

Sophy refers to the process of turning inward as "weirdness", the attempt to assert her will over others and make them submissive to her needs. Sex ultimately becomes a "trivial", mechanical act intended to achieve self-assertion by way of resisting orgasm to satisfy the male ego. Men are meant to be used as pawns, but Sophy's plans do not always come to fruition. Sophy's efforts to prove her will is stronger than that of a man come to a shattering conclusion when her scheme to kidnap a royal prince is foiled by Matty. Her inability to partake in the actual kidnapping and her decision to await the results of her plot in the relative safety of Greenfield ultimately reduce her to a whimpering female seeking self-preservation. She is willing to betray her accomplices to avoid incarceration for her complicity in the kidnapping scheme. Sophy will forever be paralyzed by the Self because she does not deem another person's needs to be as important as her own. All she can think of is herself, and she will use whatever means are at her disposal to assert her will to succeed or avoid failure in life.

In Rites of Passage, Edmund Talbot suffers from the affliction of British snobbery. Talbot's Augustan mentality is so preoccupied with the formalities of men and manners that he ignores or caricatures people of a lower station to

[36]William Golding, Darkness Visible (London: Faber & Faber, 1980), p. 123.

feed his ego. Talbot's lack of sincerity and aloofness are most disconcerting because he deems his aristocratic background reason enough to assert his social status.

Badly in need of an assignation for diversion, Talbot seeks out the "availability" of Zenobia. Immediately after his sexual encounter with Zenobia, Talbot declares: "To tell the truth I found there were a number of irritations combined with my natural sense of completion and victory and at that moment I wished nothing so much as that she would vanish like a soap bubble or anything evanescent."[37] All Talbot can think about is himself, so much so that he later begins to worry what people will say if they find out about his "somewhat feverish and too brief pleasure of my entertainment" with Zenobia (R.P., p. 93).

Dispatched to Australia by his godfather to serve as a gubernatorial assistant, Talbot writes in his journal: "You have set my foot on the ladder and however high I climb - for I must warn your lordship that my ambition is boundless! - I shall never forget whose kindly hand first helped me upwards" (R.P., p. 10). Talbot's ambition is based on a profoundly autocratic point of view: "I am not, as your lordship must be aware, a friend of those who approve the outrageous follies of democracy in this and the last century" (R.P., p. 38). Officer Summers elaborates upon the egotistical aspect of British snobbery to Talbot. Summers

[37]William Golding, Rites of Passage (London: Faber & Faber, 1982), p. 88.

tells him that a person can only imitate a gentleman of a higher station in life because one cannot be transformed "wholly out of one class into another. Perfect translation from one language into another is impossible. Class is the British language" (R.P., p. 125). Yet Summers also cautions that the privileges of class must be combined with social consciousness. Summers presents a revealing argument to Talbot in order for him to perform the duties of "Noblesse Oblige" and pay a visit to the distraught Parson Colley - who earlier had unknowingly performed fellatio on a sailor while under the influence of alcohol: "In a sentence, you have exercised the privileges of your position. I am asking you to shoulder its responsibilities" (R.P., p. 129). Summers is in effect forcing Talbot to break free from egotism and face up to the reality of daily life. Unfortunately, only after Colley's death does Talbot truly come "to seeing such concepts as 'duty', 'privilege', and 'authority' in a new light" (R.P., p. 38). Talbot's voyage ultimately represents a journey into self-knowledge and a better awareness of human nature.

The concept of shouldering responsibility is thematically central in The Paper Men; the image of Cervantes' Don Quixote is used to expound upon the protagonist's ego and capacity to deal with reality. Wilf Barclay seeks only the pleasures of life devoid of responsibility, but instead resides in a fantasy world of tragi-comic proportions based on impractical idealism. Wilf, the paper man, has a

tendency to treat life in the same way he writes his novels, trying to contrive and manipulate plot devices and characters from inspiration. Wilf's ego compels him to impose his will over the scheme of things in life. By endeavoring to fuse artistic freedom with personal identity, Wilf challenges the limitations of reality and fiction. Wilf knows he cannot avoid reality but must "fight the black hole" of intoxicant escapism and face his inner darkness to enjoy the pleasures of "sober daylight".[38] Wilf understands he must heed the wise man's saying or lose touch with his inner self forever: "Remember that everything that can happen to a man can happen to you!" (T.P.M., p. 9).

As the story unfolds, Wilf is entertaining an American professor of English literature, Rich Tucker, only to find the latter rummaging through his dustbin. The incident provokes Wilf to shoot Rick with an air gun for playing the role of the "badger". Wilf felt that Rick "intruded, he had shown every sign of prying, of making a professional meal of me" (T.P.M., p. 11). The invasion of Wilf's privacy was precipitated by Rick's desire to be appointed his official biographer. Rick is portrayed as a farcical figure who demeans himself to receive Wilf's approval. All he can think of are his own selfish needs, and he is totally inconsiderate of Wilf's right to privacy. The situation is further complicated by the absurd because Wilf is determined

[38]Wiliam Golding, The Paper Men (London: Faber & Faber, 1984), p. 8.

to use Rick's obsession to write his biography as a weapon against him. Unfortunately, when Wilf forces Rick to succumb to his "game", he crosses the fine line between reality and fiction and is forever caught in a complex web of no return.

Before Wilf consents to Rick being his literary executor, Rick must undergo a rite of passage. Rick is forced to lick wine out of a saucer to show his servility and dependence on Wilf. To make up for Rick's hounding of Wilf over the years, Wilf states the only way he will agree to give a full account of his life is if Rick accedes to certain conditions:

> You will also give a clear account of the time you offered me Mary Lou and of the time you offered Halliday Mary Lou and had the offer accepted. In fact the biography will be a duet, Rick. We'll show the world what we are - paper men, you can call us. How about that for a title? ... It's a trade, my son. Me for you. My life for yours. (T.P.M., p. 152)

By stripping Rick of his self-respect and forcing him to the depths of a degraded "beast", Wilf clearly shows that he has underestimated Rick's character. Wilf's failure to understand how far a human being is willing to be pushed turns out to be a fatal error in judgement.

The clashing of egos leads to a climactic ending; playing the dangerous game of trading one's life for the other's compels Rick to shoot Wilf as a measure of self-assertion. While previously Wilf had shot Rick with an air gun for burrowing through his ash can like a badger, now the roles are reversed, and Rick the badger kills his prey. The

badger who is generally preyed upon for persistently harassing others, in this case is unable to endure the indignities inflicted upon him and opts for revenge.

Golding's examination of egotism is presented in three stages: first - man's guilt in relation to the actions of isolated groups in Lord of the Flies and The Inheritors; second -the ravenous passions of the Self in Pincher Martin, Free Fall, and The Spire; and third - the integration of self and society in the context of behavior and motivation in The Pyramid, Darkness Visible, Rites of Passage, and The Paper Men. Golding depicts man in all three stages as enmeshed within a web spun by his own doings; consequently, man's own nature entraps him in circumstances he willfully creates. The cardinal sins of the Self are pride, egocentricity, and self-deification. Golding's novels imply that man must become aware of his human condition and distinguish between good and evil. If the temptations of egotism are not overcome, then a cold world filled with selfish and hardened wills may prevail against love.

THE TREATMENT OF WOMEN

William Golding's novels combine moral allegory with sensual explicitness to reveal the personal dilemmas of females and the character flaws of males. His focus on the cause and effect aspects of social behavior has led Richard Jones to conclude:

> The human relations in the novel are as stylized as the figures in a stained-glass window or a missal. The effect is often beautiful; but since much of the drama now depends on relations between men and women, we suddenly realize that Golding's women are not very well realized. They tend to appear, as in morality plays, either as temptresses or mourners - hardly anything between Mary Magdalene and the Virgin.[39]

Such criticism is valid because Golding's women are portrayed as stereotyped characters of positive or negative extremes. Women generally play the roles of sexually exploited objects in order to show man's use and misuse of love in relationships.

Golding presents a lust for dominance in a sexual relationship as a diseased condition attended by symptoms of original sin. Golding feels sex is

> perhaps the closest human relation; also it's a relationship in which people put themselves in each other's power, and so it's going to be dangerous, a human position which could go wrong more easily than any

[39]Richard Jones, "William Golding: Genius and Sublime Silly-Billy", Virginia Quarterly Review, 60 (1984), p. 680.

> other ... because both parties give hostages to fortune."[40]

The danger of sexual abuse is not an issue with the Neanderthals in The Inheritors; the People share everything from dividing food amongst themselves to giving each other access to their bodies. The individual's role within the Neanderthal community is succinctly expressed by the old woman: "a woman for Oa and a man for the pictures in his head" (T.I., p. 70). In other words, women deal with religious functions pertaining to the genesis of creation, while men are acknowledged as leaders for their rudimentary capacity to reason. Each member of the family has a defined duty within the social group, but the very essence of life is dependent on their ability to partake in reciprocity and exchange.[41]

The Neanderthal's matriarchal outlook on life, which accents the need for personal harmony with nature, is counterbalanced by the New Man's "patriarchal system of male domination and female subjection."[42] This distinction is best illustrated in the two peoples' attitudes to sex. Upon escaping from the New People while searching for Liku, Lok and Fa regain security, comfort, and reassurance through physical contact: "The two pressed themselves against each other, they clung, searching for a centre, they fell, still

[40]Baker, "An Interview with William Golding", p. 146.

[41]Jeanne Murray Walker, "Reciprocity and Exchange in William Golding's The Inheritors", Science-Fiction Studies, 8 (1981), pp. 297-309.

[42]Hodson, William Golding, p. 46.

clinging face to face. The fire of their bodies lit, and they strained towards it" (T.I., p. 131). Homo sapiens conversely argues and fight, and seemingly make love to satisfy a voracious appetite. The New People's drunken orgy spurs Tuami and Vivani to consume each other in a sadistic exchange of violent intercourse. Excessive competitiveness and selfishness typify the New Man's approach to life.

The New Men also differ from the People in that they are a band of outlaws. Their leader, Marlan, has turned his group into outcasts by stealing Vivani from another man. Vivani's husband originally paid a cave-bear skin that "cost two lives to get" (T.I., p. 225) possession of her. Once the accept d ownership system as applied to women was broken by thievery, Marlan and his followers automatically isolated themselves from the rest of their kind. Jeanne Walker aptly states:

> Vivani is the nucleus around which the New Men formed their society. She is the stolen object, the cause of their stepping outside the law; and as the most coveted object, she exerts her considerable power to disrupt the social order of the new group.[43]

The mere presence of Vivani is sufficient to arouse lustful and murderous feelings in Tuami. In the last chapter, he plots to kill the aging Marlan to gain possession of Vivani and control the restless group. Despite the fact Vivani played the whore with Tuami, she is also driven by a maternal instinct to possess an infant for having just lost

[43]Walker, "Reciprocity and Exchange in William Golding's The Inheritors", p. 308.

her own baby. Vivani's desire is appeased by the Neanderthals' little Oa who, as the stolen symbol of the People's communal fire, crawls into the arms of Vivani and proceeds to drink the milk from her breasts. Tuami immediately experiences an aesthetic vision and understands "quite suddenly that everything was all right again", because "he could feel in his fingers how Vivani and her devil fitted" (T.I., p. 233) the piece of ivory he intended to destroy Marlan. This image denotes hope for the future, as well as the integration of the two societies through the feminine mystique.

In Pincher Martin, Pincher's lusting after the virginal Mary is central to questioning his belief that an affinity exists between the ego's struggle for assertion and the process of consumption. Martin regards himself as "the last maggot but one" (P.M., p. 184), the other being Nat Walterson whom he sought to destroy by giving the "right order" to topple him overboard. This act was motivated by Pincher's inability to get possession of Mary Lovell, who conversely was won by the awkward and comical figure of Nat. The good-natured qualities of Nat and Mary clash with Martin's hedonism. The couple is subjected to the brunt of his attacks because their values are a source of frustration and puzzlement to him. For example, Mary's surname, Lovell, denotes Love Well. But since Martin equates identity with domination, the idea of loving well directly challenges the ravenous selfishness he adopted for the purposes of

self-aggrandizement and advancement in the world. Mary's goodness and devotion to Nat call his philosophical justification of the Chinese box of maggots into question:

> By what chance, or worse what law of the universe was she set there in the road to power and success, unbreakable yet tormenting with the need to conquer and break? How could she take this place behind the eyes as by right when she was nothing but another step on which one must place the advancing foot? (P.M., p. 149)

Martin's rape of Mary and plot to kill Nat are deliberate attempts to crush her will for resisting his authority and being an impregnable symbol of "isled virtue".

Golding's portrait of Beatrice Ifor in Free Fall is a follow-up to the self-contained and morally upright character of Mary Lovell. Both women represent a type for Golding: they possess exceptional physical attractiveness and are never depicted as developed characters in their own right but, rather, serve as a focus for male characters. In the case of Beatrice Ifor, Golding ironically inverts the heroine's amorous experiences to that of the revered Beatrice of Dante's La Vita Nuova. Golding elaborates his intentions to Peter Green:

> But where Dante, presented with a coherent cosmos, was able to fit her into it, Sammy's confused cosmos ended by putting her through the whole mill of seduction - a scientific, rationalistic approach, so to speak, so that Beatrice who took Dante up to the vision of God becomes a clog to Sammy and a skeleton in his cupboard.[44]

The Dantean analogue is not employed consistently throughout

[44]Peter Green, "The World of William Golding," in William Golding's "Lord of the Flies". A Source Book, ed. William Nelson (New York: Odyssey Press, Inc., 1963), p. 186.

Free Fall; it is meant only as a reference to how sex if used improperly can destroy the innocent.

Sammy Mountjoy's formative years were linked by the two worlds of Ma and Evie:

> My mother was near a whore as makes no matter and Evie was a congenital liar. Yet if they would only exist there was nothing more I wanted. I remember the quality of this relationship so vividly that I am almost tempted into an aphorism: love selflessly and you cannot come to harm. But then I remember some things that came after. (F.F., p. 33)

What Sammy remembers is a determination to possess Beatrice carnally at the expense of her well-being. The flames of passion ignited his pursuit of solving the "metaphorical light" behind her mysterious beauty: "There are flames shooting out of my head and loins and my heart!" (F.F., p. 87). Sammy is willing to sacrifice everything for "the white unseen body of Beatrice Ifor" (F.F., p. 235). This confession shows he sought to use her as an object of lust well before he considered love.

Once the seduction of Beatrice was complete, Sammy realizes their lovemaking was becoming an exploitation:

> What had been love on my part, passionate and reverent, what was to be a triumphant sharing, a fusion, the penetration of a secret, raising of my life to the enigmatic and holy level of hers became a desperately shoddy and cruel attempt to force a response from her somehow. Step by step we descended the path of sexual exploitation until the projected sharing had become an infliction. (F.F., p. 122-3)

As Sammy grows bored of Beatrice he abandons her for Taffy, "a lady by my low standards" (F.F., p. 128). Taffy is the exact opposite of Beatrice both sensually and psychologically. The day Sammy went out with this "dark and vivid"

woman, "that very night she came to my spartan room and we made love, wildly and mutually" (F.F., p. 126). They marry within a few weeks of courtship and eventually have a child. Kinkead-Weekes and Gregor feel that "Taffy is hardly present in the book, yet she has a definite importance; for we can see that the relationship has real value. It neither threatens nor exploits, and it exists happily within a behavioural world."[45]

When Sammy returns from the war he discovers his desertion of Beatrice may have resulted in her mental breakdown. He feels responsible for her semi-catatonic state of existence. Beatrice is reduced to the level of little Minnie who urinated in the infant classroom - a body devoid of mind or spirit. Unable to obtain Beatrice's forgiveness, Sammy self-righteously sets out to forgive the sexually frustrated spinster, Miss Pringle, for having been domineering and cruel to him at Scripture classes. Sammy also seeks to impart to Nick Shales the role he played in constructing his moral code of behavior based on erotic love. To Sammy's dismay, Miss Pringle is found to be hopelessly misguided in believing she was in part responsible for his artistic success, while Nick Shales is shown dying in hospital from cancer. Sammy is ultimately unable to find some form of solace and evade the consequences of his past actions; he must bear the full brunt of the suffering for what happened

[45]Kinkead-Weekes & Gregor, William Golding: A Critical Study, p. 180.

to Beatrice.

In The Spire, Dean Jocelin must undergo a process of illumination similar to Sammy Mountjoy's. Golding's narrative gradually depicts Jocelin's awakening of consciousness as he strives to erect the spire. All is geared to suit the Dean's immediate purposes of building the spire, so that by condoning the adulterous liaison between Roger and Goody - whom he had previously married to the impotent Pangall to protect the innocence of his "true love" - Jocelin reveals his fatal tendency to oversimplify the varied complexities of human relationships.

Leighton Hodson feels the Dean's narrow-minded view of life reflects Golding's attempt to contrast "Jocelin's determination to glorify God with his exploitation of people, and with his fear and avoidance of sex."[46] This is most apparent when Jocelin finds out about the clandestine relationship between Roger and Goody. The thought of them having sexual relations shatters Jocelin's idyllic view of Goody, and so "all at once it seemed to him that the renewing life of the world was a filthy thing" (T.S., p. 58). Yet as he witnesses Roger and Goody making love in "the tent that would expand with them wherever they might go" (T.S., p. 64), Jocelin is overcome with the perverse idea that "she will keep him here" (T.S., p. 64) to complete the spire. Goody Pangall is deliberately used as an instrument of adultery to further Jocelin's ends.

[46]Hodson, William Golding, p. 90.

Rachel Mason, in particular, is singled out by Jocelin as a clacking nag because she sought to dissuade her husband from completing the perilous work on the spire. Jocelin is extremely upset with her meddling in the actual construction of the spire; he is tempted to tell her to mind her place in life and not interfere in the duties of men. Rachel's know-it-all attitude is reason enough for Jocelin to regard her as "earth's most powerful argument for celibacy if one was wanted" (T.S., p. 43). Respect for Rachel grows only after the miscarriage and death of Goody, because Roger is once again considered her "property". Jocelin grudgingly acknowledges that "in the guild of married women she is a heroine ... since she laboured and got back her man" (T.S., pp. 140-141).

The most prominent woman in The Spire is Lady Alison. She is the principal source for shedding light on Jocelin's misguided religious fervor and consequently completes the final stage in his self-discovery. Alison is aware of Jocelin's provincial mentality and tendency to believe that which suits his purposes - namely that he was providentially elected to the position of Dean and the task of building the spire. Alison's revelation that her nephew's preferment was secured in the church by her engaging in erotic love with the former king shatters Jocelin's determination to complete the spire. Jocelin finds the notion that his advancement was secured through carnal sin repulsive, especially considering "the things I've done" (T.S., p. 185) to people.

Alison counters with the philosophy that what one does with one's life should not matter to others. "It's the quality of living" (T.S., p. 185) that is the ultimate justification in life.

As Jocelin nears death, he strives to comprehend the dark cellarage of his mind. He sees that his vision of Goody as Medusa signifies his "bewitched" lust for the dead woman. The spire is therefore reduced to a purely physical level to explain his suppressed sexuality and account for the passion he feels for Goody: "That's all, he thought, that's the explanation if I had time" (T.S., p. 221). Jocelin's mind is filled with sexual imagery just before his death, and so he blurts out the name Berenice. Kinkead-Weekes and Gregor elaborate on the symbolic overtones associated with the name:

> Berenice dedicated her hair, her "crowning glory", to sexual love, and erected it to the stars. So Jocelin's spire can be seen as an erect phallus lifted towards the girl he lusted after. The whole thing was a substitute gratification for a need he would never consciously acknowledge, a self-erection for self-fulfilment.[47]

Golding's psycho-sexual characterization of The Spire implies that women are not to be treated as sexual objects and that efforts to shield oneself from sex are next to impossible.

This very message is elaborated upon with graphic sexual details in The Pyramid. Bernard Dick feels The

[47]Kinkead-Weekes & Gregor, William Golding: A Critical Study, p. 230.

Pyramid "has also answered the critics who accuse him [Golding] of an indifference to women. Evie is Golding's most perfectly realized female" to date.[48] Nonetheless, Golding's primary aim is to show that a failure to control the balance between passion and reason leads characters to reside in a loveless environment where the stronger exploit the weaker for personal advancement and for hedonistic gratification through erotic love.

Oliver is presented as torn between his virtuous love for the snobbish and insensitive Imogen Grantley because she represented a sexual goal and peace, and the accessible body of the town crier's daughter, Evie Babbacombe, "the town phenomenon". Oliver's lusting for Imogen shows that love can be blind, whereas his loveless manipulation of Evie indicates he sees her only as an object of pleasure. Evie laments that she is being used for her body: "I wanted to be loved, I wanted somebody to be kind to me" (T.P., p. 88-9). Oliver reflects: "She wanted tenderness. So did I; but not from her. She was no part of high fantasy and worship and hopeless jealousy. She was the accessible thing ... this curious, useful, titillating creature" (T.P., p. 89). Not even his discovery that Captain Wilmot made Evie submit to flagellation at the age of fifteen or that her father committed incest and savagely abuses her is sufficient for Oliver to feel sympathy for her as a person. Instead of

[48]Bernard Dick, "The Pyramid: Mr. Golding's 'New' Novel", Studies in the Literary Imagination, 2, ii (1969), p. 88.

consoling Evie he turns away in loathing and imagines her as "this object, on an earth that smelt of decay, with picked bones and natural cruelty - life's lavatory" (T.P., p. 91). It is only when Evie returns from London as a prostitute and condemns Oliver along with the sterility of the village that he could for the first time see:

> A different picture of Evie in her life-long struggle to be clean and sweet. It was as if this object of frustration and desire had suddenly acquired the attributes of a person rather than a thing; as if I might - as if we might - have made something, music, perhaps, to take the place of the necessary, the inevitable battle. (T.P., p. 111)

Oliver is tempted to follow Evie, but the intrusion of his parents and his class-conscious upbringing prevent him from pursuing her.

The final section of The Pyramid centers on the tragic and pathetic circumstances of Bounce Dawlish. This spinster's life was conditioned by her father's insistence that she become the skilled musician he had never been. Mr. Dawlish's cold and unsympathetic character eventually transforms Bounce into "the long-dead Ophelia with her hatful of leaves - a Stilbourne eccentric, assimilated and accepted" (T.P., p. 206). Bounce's denied femininity has left her an unfulfilled woman "existing in a dark emptiness" (T.P., p. 179) devoid of love and life. In a desperate attempt for happiness she reaches out for the attentions of a Welsh mechanic, Henry Williams. Bounce's fondness for the affable Henry is used by the latter for material ends. The self-interested Henry exploits Bounce's need for love by using

her money and property to open a garage business. Bounce becomes so frustrated with her love for Henry that she pleads for his affections despite the appearance of his "quite unforseen wife and child" (T.P., p. 185): "All I want is for you to need me, need me!" (T.P., p. 188). She is ultimately reduced to staging car accidents, driving dangerously, and walking nude in the town square to gain Henry's affection and attention. Bounce's pursuit of Henry leads to her being put away, only to return cured and live as a recluse who prefers the love of animals to people.

Over the course of time Oliver learns to soften his heart and feel the distress of others, but the transformation is too slow for him to comprehend the desperate need for love that Evie, Evelyn, and Bounce felt. Safely nestled in "the security of my own warm life", Oliver comes to a realization at Bounce's grave: "I was afraid of you, and so I hated you ... When I heard you were dead I was glad" (T.P., pp. 213-214). Only through his daughter can Oliver finally feel "a great surge of love came over me, protection, compassion, and the fierce determination that she should never know such lost solemnity but be a fulfilled woman, a wife and mother" - unlike Bounce Dawlish (T.P., p. 212).

From the sterile and class-conscious environment of Stilbourne, Golding's focus moves in Darkness Visible to be thoroughly concerned with the social and moral aspects of reality. Arnold Johnston notes that the moralist of Lord of

the Flies is no longer vague in his references to women and the general decline of contemporary Western civilization:

> In Darkness Visible, Sophy is Golding's major vehicle for his most direct exploration to date of contemporary England and its mores. In his previous novels, Golding had treated sex briefly and obliquely or, at most, with considerable restraint; here, in language of unprecedented bluntness, he focuses directly and in some detail on a variety of sexual relationships, including homosexuality.[49]

As young girls the angelic-looking Stanhope twins, Toni and Sophy, grow up in a family environment devoid of love. Their mother deserts the family, and the father finds the girls' upbringing a troublesome task. Mr. Stanhope prefers the company of numerous governesses known to the girls as "aunties" but who really attend to his sexual needs as resident housekeepers. Once the girls turn away the last of the aunties named Winnie, Mr. Stanhope is no longer able to use women as a physical release of pent-up sexuality. Mr. Stanhope and Fido, a consort of Sophy in later years, both used women to "please" and "relieve" themselves, but now the father is reduced to masturbating because he's alone, "a man absorbed in his study, his job, his business, his all, his. What a man is for" (D.V., p. 187).

The lack of affection in the Stanhope family is perhaps related to Sophy's negative attitude about sex. Rebecca Coppinger explains Sophy's distorted view of sex:

> Sophy perverts love, linking it with violence. For example, sex is for Sophy a calculated, somewhat risky experiment at first; later it is a means to a terrorist

[49]Johnston, Of Earth and Darkness: The Novels of William Golding, p. 104.

> end. Moreover, Sophy finds she achieves sexual fulfillment best when she is imparting pain or fantasizing about destruction.[50]

Sophy is also driven by an incestuous passion for her father, but what actually causes her to experiment with sex is sibling rivalry. Feeling that Toni had disposed of her virginity in a daring escapade through Aphganistan, Sophy "tried a couple of boys who proved incompetent and their mechanisms ridiculous. But they did teach her the astonishing power her prettiness could wield over men" (D.V., p. 135). Nonetheless, she is so repulsed with her womanhood and the thought of bearing children that she refers to menstruation as "the possible explosion of the time bomb" (D.V., p. 138). After several "lessons" with both young and old men, Sophy reduced sex to a "trivial" act and placed no great importance on achieving orgasm. The very first time Sophy was able to orgasm was when she stabbed Roland Garrett with a pen knife: "Then for a timeless time there was no Sophy. No this. Nothing but release, existing, impossibly by itself" (D.V., p. 146).

Sophy's boredom with Roland and Greenfield spurs her to leave for London and fall for a petty criminal named Gerry. Their relationship is satisfying both physically and spiritually but what appeals to Sophy most is the chance to impose her will on Gerry's criminal activities. Gerry is

[50]Coppinger, "Analogous Journeys: William Golding and T.S. Eliot", p. 84.

taken by her "whore's instinct" for using men (D.V., p. 169), especially her plan to kidnap the son of a rich sheik for the promise of adventure and wealth. Sophy is so excited about the prospect of kidnapping that she envisions the emasculation of the captive prince:

> She got his trousers undone and held his tiny wet cock in her hand as he struggled and hummed through his nose. She laid the point of the knife on his skin and finding it to be the right place, pushed it a bit so that it pricked ... The boy just sat there in his bonds, the white patch of elastoplast divided down the middle by the dark liquid from his nose. (D.V, p. 252)

Sophy's sado-sexual fantasy is interrupted by news that the plot had gone awry. Matty Windrove's heroic rescue of the captive boy and the conspiratorial efforts of Toni and Gerry ultimately reduce Sophy to "a shaming caricature of helpless femininity"[51]: "I shall tell. I was used. They'll have nothing on me ... I've been very foolish my lord I'm sorry I can't help crying. I think my fiancee must have been part of it my lord ..." (D.V., pp. 253-254). In a fit of hysteria, Sophy the user unconsciously admits to having been used and betrayed.

In Rites of Passage, Golding's concept of women being used for sexual "entertainment" is portrayed through the character of Zenobia Brocklebank. She is seen as "approaching her middle years", but Edmund Talbot finds her "the only tolerable female object in our company!" (R.P., p. 56). Talbot's "modest involvement" (R.P., p. 93) with prostitutes

[51]Johnston, Of Earth and Darkness: The Novels of William Golding, p. 107.

at the university and Zenobia's "artificial animation of her countenance" (R.P., p. 61) have led him to believe that all women are conniving temptresses. Unable to curb his mounting passion, Talbot compares women to ships as he is about to engage in a sexual joust with Zenobia: "My sword was in my hand and I boarded her!" (R.P., p. 86). In gaining "the favours of Venus" Talbot explains: "We flamed upright. Ah - she did yield at last to my conquering arms, was overcome, rendered up all the tender spoils of war!" (R.P., p. 86). Then suddenly, the discharging of Mr. Brocklebank's blunderbuss on deck startles his daughter enough for Talbot to miscalculate the moment of sexual withdrawal. His reaction to the whole affair is rather callous: "Like most handsome and passionate women she is a fool ... The fault was hers and she must bear the penalties of her follies as well as the pleasures" (R.P., p. 87). This clandestine encounter exemplifies how Golding's women are used as sexual pawns to shed light on the views of men.

Golding's concept of men using women as objects is further detailed in The Paper Men. The protagonist, Wilf Barclay, is described from the outset as preoccupied with seducing women to gratify his ravenous passions and love of self. One of his extra-marital affairs was with an older women who bordered

> the grey edge of the impermissible ... When it came to sex, Lucinda was a genius. If she chose to write her memoirs! Dear God, Domine defende nos! A book for none but the gallant investigators of the human farmyard. She was such an inventor! (T.P.M., p. 51)

Wilf's erotic relationship with Lucinda leads to his eventual divorce from Liz. However, their love/hate relationship was the fundamental reason for the marriage breakdown:

> We were entirely unsuitable for each other and for making anything but a dissonance. As long as Liz stayed healthy she was integrated and moral. I lived in the simple conviction, I now see, that I could only remain integrated by immorality. (T.P.M., p. 17)

After divorcing Liz, Wilf imagined life would be wild and carefree, but the contrary was closer to the truth:

> What bloody nonsense! Freedom was what faced me. My advice is, don't try it. If you see it coming, run. Or if it tempts you to run, stay put. Believe it or not, my head was full of anticipated sex, and with imagined girls young enough to be my granddaughters, very nearly. (T.P.M., pp. 18-19)

This statement is perhaps Golding's strongest affirmation of marital life. Despite the usual disagreements and differences of marital couples, Golding seems to suggest that life with Liz at least provided Wilf with the comfort, security, and stability of a familial environment.

Wilf is reluctant to assume the responsibilities of family life; he prefers to run away from the mundane complexities and lead a nomadic lifestyle. His encounters with people are characterized by the contradictory process of attraction and repulsion. This is especially evident in Wilf's tendency to run away on occasions when he can't handle relationships with women. Yet despite his "fear of women" he is also drawn to them sexually: "my dreams were about femininity tout court" (T.P.M., p. 69). Rick Tucker, the American university professor, is aware of Wilf's fondness for women and therefore introduces his bride Mary Lou

to seduce the British novelist. Wilf is awestruck by Mary Lou's beauty: "my aging heart missed a beat and syncopated a few others. She was perfect as a hedge rose" (T.P.M., p. 31). Wilf begins to fall in love with "the girl you meet ... when it's all too late" (T.P.M., p. 36), but realizes Rick is using Mary Lou to tempt him into surrendering his literary papers. Rick would do just about anything to get exclusive rights to publish Wilf Barclay's biography, even at the cost of sexually exploiting his wife. Wilf's efforts to avoid the "fixation, frustration, folly and grief" of romantic emotionalism, and Rick's unrelenting pursuit, prove unsuccessful (T.P.M., p. 36).

Wilf portrays the nature of women in literature according to the Homeric tradition: "Homer gets his story across by describing not the woman [Helen of Troy] but her effect on others" (T.P.M., p. 61). Golding is intimating that Mary Lou also has an adverse effect on Wilf, and that attractive women generally draw men into compromising situations: "everything about her seemed suggestion rather than fact. Perhaps she didn't exist at all but was a phantom of absolute beauty like the false Helen who caused all that pain to seek her through the world" (T.P.M., p. 63). Even though Wilf is aware of Mary Lou's compliance in Rick's scheme to "trap" him, he still associates her with the delicate, vulnerable, and naive girl of his fantasy. Wilf feels that Mary Lou personifies "submission, and unnatural stillness, a kind of weight" (T.P.M., P. 74) that bears heavily on his

soul and creates "the bitter sorrow of love that is fruitless, pointless, hopeless, agonizing and ridiculous" (T.P.M., p. 74-7).

Liz is presented as a sympathetic character in The Paper Men. She is so caring a person that her letter to Wilf wishes him peace and happiness with whichever woman he may be with. Liz's resignation reflects the view that men make passes at women because it's part of the "male nature and the leopard ... would never be shot of his spots" (T.P.M., p. 101). The letter also states that Liz is in failing health and that all is not well in her present marriage. Wilf could not help to think: "there's no doubt, women ought to have their marriages arranged for them - my god, the bastards they hook on to blithely!" (T.P.M., pp. 101-102). This observation is an ironic reflection on Wilf's own marriage to Liz.

Wilf feels like an apprehensive dog in returning to England to attend to Liz's illness. Liz had asked him to return because she needed help; she also felt it was imperative for Emmy to be reunited with her father. Liz later explains to Wilf that among her concerns with health was the problem of Rick stalking after Emmy "because of you" (T.P.M., p. 169). Liz is so disillusioned with life and with how she has always had to pay, while never receiving anything of consequence in return, that she lectures Wilf on life's injustices:

> God, the injustice of it! You booze and wench and lie and cheat and exploit and posture like a - I've put you

> to bed, lied for you, covered up for you - and I get cancer just as if I'd boozed away every year of my life! (T.P.M., p. 170-71)

Wilf is unable to say or do anything to console Liz. He felt "the truth was shameful and it was too late to learn compassion or find another dog" (T.P.M., p. 171). The reference to the dog is possibly an indication of how Wilf views his relationships with women. Liz would therefore be considered a dog for looking after him and catering to his wants and needs. Seeing how he had used Liz, Wilf decides to stay and take care of her. But as is his custom, he manages to escape from responsibility and be absent at the moment of her death.

The Paper Men may be considered Golding's summation on the plight of women. By concentrating on the egotistical nature of men, Golding also sheds light on the subsequent exploitation of women in society. Golding's novels generally depict women as objects of lust or servile "dogs" who desperately search for love and respect. The portrayal of women suggests the emotional and physical mistreatment of women is wrong; man must temper his ravenous passions of egoism if a genuine giving and sharing of love is to materialize between the sexes.

THE PORTRAYAL OF HOMOSEXUALS

A sexual polarity exists in the love between a man and woman to ensure each other's rebirth. Erich Fromm opines "the homosexual deviation is a failure to attain this polarized union, and thus the homosexual suffers from the pain of never-resolved separateness."[52] The homosexual is caught in the precarious web of seeking for human affection through brotherly love, while desiring self-identity through a union with another in erotic love. Golding's understanding of homosexual motivations may possibly be expressed by Sebastian Pedigree's discourse on "thirst":

> The most terrible thing in the world was thirst and that men had all kinds of thirst in all kinds of desert. All men were dypsomaniacs. Christ himself had cried out on the cross, "I'm thirsty!". The thirsts of men were not to be controlled so men were not to blame for them. To blame men for them would not be fair ... (D.V., p. 32)

This explanation undoubtedly reflects Golding's intention to portray homosexuals with compassion in his novels, regardless of how offensive or sordid their transgressions may appear to the reader.

In Darkness Visible, Mr. Pedigree is depicted as a repressed homosexual pedagogue unable to resist his "times" for attractive young boys. Mr. Pedigree thought "as long as

[52]Fromm, The Art of Loving, p. 28.

he admired beauty in the classroom, no matter how overt his gestures of affection, everything was safe and in order ... for a time - " (D.V., p. 28). As he begins to understand the "rhythm" of his pedophilic urges, Mr. Pedigree looked "lost and puzzled" while digressing on bad habits in class:

> It was important however to distinguish between those habits which were thought to be bad and those which were actually bad. Why, in ancient Greece women were thought to be inferior creatures ... and love reached its highest expression between men and between men and boys ... (D.V., p. 29).

Unable to contain his obsession for young males, Mr. Pedigree devises a plan in which only the most attractive students are invited to his office for private tutorials. The headmaster reprimands Mr. Pedigree since rumors of homosexuality are afloat concerning his tutorial sessions. Mr. Pedigree's efforts to conceal his activities are ultimately thwarted by the suicide of his rejected favorite, Henderson. Mr. Pedigree irrationally accuses Matty Windrove, a facially disfigured child who loves him, for his subsequent discharge and imprisonment.

Mr. Pedigree ages considerably in prison from self-pity and harassment by fellow inmates. Upon his release, the townspeople of Greenfield could not stand the thought of Mr. Pedigree making lewd advances towards their children. Golding, however, sympathizes with Mr. Pedigree's predicament: "Except for his compulsion - which in many countries would not have got him into trouble - he was without vice" (D.V., p. 79). This sentiment does not deter Golding from stating the perverse nature of Mr. Pedigree's sexual

escapades in public lavatories: "He was developing. Over the years he had moved from a generous delight in the sexual aura of youth to an appreciation of all the excitement attendant on breaking taboos if the result was sufficiently squalid" (D.V., p. 79). He is eventually branded a social outcast for being an embarrassment to Greenfield.

Father Watts-Watt, the homosexual guardian of Sammy Mountjoy, is portrayed both grotesquely and compassionately. Leighton Hodson says, "the tiny tentative advances he makes to Sammy contrast with the enormous desire for love that his non-life has succeeded in thwarting."[53] Father Watts-Watt (whose name suggests a religious and sexual crisis of identity) indirectly explains his predicament to Sammy: "He talked fast about how necessary prayer was before sleeping as a protection from wicked thoughts which all people had no matter how good they were, no matter how hard they tried ..." (F.F., p. 158). Evidently Father Watts-Watt's decision to adopt Sammy was motivated by a paradoxical desire to protect the child and yet satisfy his own pederastic compulsion.

Father Watts-Watt's persecution mania makes the adult Sammy wonder if he feigned madness to disguise his homosexual advances and "evade the responsibility for his own frightening desires and compulsions" (F.F., p. 160). Undoubtedly, Father Watts-Watt's delusion or pretense was also induced by fear that his parishioners would discover his

[53]Hodson, William Golding, p. 103.

homosexuality and plot to tarnish his reputation. Avril Henry believes that "unlike his boyhood self, the narrator regards his clerical guardian (his probable charity, his need for love, his tenuous grasp of reality, above all his battle with his own warped nature) with compassion, even admiration."[54] As with Mr. Pedigree, Golding sympathizes with Father Watts-Watt's self-torture and endeavors to explain his disposition through Sammy:

> He was incapable of approaching a child straight because of the ingrown and festering desires that poisoned him. He must have had pictures of lucid and blameless academes where youth and experience could walk and make love. But the thing itself in this vineless and unolived landscape was nothing but furtive dirt. He might have kissed me and welcome if it would have done him any good. For what was the harm? Why should he not want to stroke and caress and kiss the enchanting, the more than vellum warmth and roundness of childhood? Why should he in his dry, wrinkled skin, his hair falling and his body becoming every day less comely and masterful, why should he not want to drink at that fountain renewed so miraculously generation after generation? And if he had more savage wishes why they have been common enough in the world and done less harm than a dogma or a political absolute. Then I could have comforted myself in these later days, saying: I was of some use and comfort to such a one.
> (F.F., p. 163)

Golding's moving description of Father Watts-Watt is extremely tolerant of his fixations and fantasies. He is not overly concerned with ethical questions about Father Watts-Watt's agonized inhibitions and sacred profession. Golding's purpose is to show that man's failure to come to terms with his own nature will ultimately result in his undoing.

[54]Avril Henry, "The Structure of Golding's Free Fall", Southern Review, 8 (1975), p. 111.

In Rites of Passage, Reverend Colley's fall from grace represents Golding's most poignant example of man's failure to comprehend his inner self. Colley's dramatic fall is akin to a Greek tragedy in emphasizing a major flaw in his character - naivete. His problems stem from over-estimating the importance of his position as a Spiritual Man. He is therefore treated with indifference and amusement by the passengers and crew respectively. Colley's ignorance of the social stratification aboard the ship eventually results in his isolation from the social world of the quarterdeck.

Reverend Colley's trying circumstances are compounded when the crew uses him as an object of ridicule in the badger-game. In the ensuing events Colley is made drunk by the sailors and unknowingly performs fellatio on Billy Rogers. Although Colley previously expressed a physical attraction for Billy, "a narrow-waisted, slim-hipped yet broad-shouldered Child of Neptune" (R.P., p. 216), he was unaware of his homosexual feelings until his latent passions were released through intoxication. When Colley awoke from his drunken stupor and realized what he had done he willed himself to death. Talbot's words are most appropriate in describing Colley's fate: "a gill or two of the fiery ichor brought him from the heights of complacent austerity to what his sobering mind must have felt as the lowest hell of self-degradation" (R.P., p. 278).

Golding's depiction of a homosexual literary critic in The Paper Men is devoid of tensions concerning sexual

orientation. The highly entertaining and humorous character, eminently called John St. John, is at ease with his sexuality unlike other homosexuals in Golding's novels. In fact, Johnny occasionally goes to the Greek island of Lesbos for literary inspiration because Sappho, the lesbian lyric poetess, lived on the island about 600 B.C. In response to Wilf Barclay's charge that he is not a classical scholar Johnny answers, "I'm an erotic scholar" (T.P.M., p. 112). Whatever Johnny says is to the point but usually has a sexual connotation. His comments are always witty and revealing, as evidenced by his questioning Wilf:

> 'How do you get on in your wanderings, Wilf? Still in the missionary position?'
> 'How do you?'
> 'One doesn't ask for permanence.'
>
> (T.P.M., pp. 112-13)

The latter statement reflects Johnny's philosophy on love and relationships; an example would be his "tendre" for Rick Tucker for approximately a week. However, Johnny tells Wilf lightheartedly that Rick's sexuality is masked:

> 'He's so huge, isn't he? Do you think he could be persuaded to be cruel? But then the trouble with these large Americans, they will keep on showering and using a positively asexual deodorant, unlike our local fishermen - have you sat down wind of them yet? It's enough to give one an orgasm.' (T.P.M., pp. 108-9)

The aforementioned remarks reveal Johnny's acute sense of perception as well as a penchant to fantasize for sexual companions. Johnny is not a promiscuous character; he falls in and out of love with men only to satisfy his yearning for warmth and understanding through imaginary lovers.

Golding's only truly negative description of a

homosexual encounter involves Pincher Martin. Golding's intention is to show the ills and consequences of a ravenous ego by portraying Pincher as constantly using others for personal advancement or satisfaction. Whether he is violating or consuming women's identities through sexual exploitation, or taking advantage of "that boy, that crude and unsatisfactory experiment" (P.M., p. 90) in homosexuality, Pincher's paramount motivation is selfishness. He has no shame or sympathy for his victims; his only concern is to consume others for self-gratification.

In Clonk Clonk, conversely, Golding stresses the virtues of prehistoric life to counteract H.G. Wells' portrayal of bestial cave men. Golding describes the people as loving and happy for residing in an idyllic environment. The tribal community even engages in carefree homosexual and heterosexual sharing as a sign of affection and togetherness. The Leopard Men's homosexuality is depicted with romantic intimacy:

> They snuggled, old and young together into the natural rest places between the roots so that the trunk seemed to grow a frill of brown skin and sliding muscles. The dappled shade shifted over them. The singing became a crooning, murmuring sound as they hugged and cuddled and made love. There was much stroking and intimate sharing till heat and satisfaction sunk them towards sleep. (S.G., p. 78)

Golding feels an understanding of homosexuality is required because "the generality of people have come to recognize that it's natural, or if it's unnatural, it can't be helped

and that to penalize it is unfair."[55] This message is consistently conveyed in Golding's novels dealing with homosexuality.

In Darkness Visible, Golding states the revelation of truth can either be a shocking or gentle experience:

> People find it remarkable when they discover how little one man knows about another. Equally, at the very moment when people are most certain that their actions and thoughts are most hidden in darkness, they often find out to their astonishment and grief how they have been performing in the bright light of day and before an audience. Sometimes the discovery is a blinding and destroying shock. Sometimes it is gentle.
>
> (D.V., pp 29-30)

Golding's observation is especially relevant to homosexuals disclosing the truth to heterosexuals in need of illumination. The homosexual drama producer in The Pyramid, Evelyn De Tracy, is portrayed compassionately in his efforts to convey "the truth of things" (T.P., p. 148) to Oliver. De Tracy considers life "an outrageous farce" (T.P., p. 148); consequently, truth for Evelyn depends upon man's ability to perceive the world around him. Man's challenge is to recognize that the truth is not what it appears to be because reality has a dual nature.

In response to Oliver's adolescent desire to understand truth, De Tracy shows him a photograph of himself dressed in a ballerina's costume. The photograph reveals De Tracy's transvestite desire to be a woman, but is meant to emphasize one's need to perceive people. Evelyn uses his own sexuality to show Oliver that his masculine appearance has an

[55]Baker, "An Interview with William Golding", p. 147.

alternate feminine character, despite the fact people perceive him as a man. Unfortunately, De Tracy's self-revelation is met with insensitive laughter by Oliver. Arnold Johnston notes that

> although the producer awakens him to the stupidity, vanity, and insensitivity of his romantic ideal Imogen Grantley, the section ends not with a real increase in Oliver's perceptiveness, but with his smug confidence of his superiority to the disharmonious throng.[56]

Edmund Talbot's journal in Rites of Passage is laden with snobbish priggery. His narrative is filled with caricatures ridiculing passengers, Reverend Robert James Colley in particular. Talbot chooses to dissociate himself from the hardships of others; only when Colley is publicly humiliated does he go to his cabin and consider the implications of a parson willing himself to death: "It was then that I perceived without seeing - I knew, but had no real means of knowing - " (R.P., p. 156).

Colley's death impels Talbot to a self-awareness of social responsibility: "I might have saved him had I thought less of my own consequence and less of the danger of being bored!" (R.P., p. 186). The truth is made even more accessible to Talbot as he reads Colley's tortured letter to his sister. The letter introduces Talbot to a sensibility contrary to the harebrained misfit he portrayed in his journal. Colley's tragic death undoubtedly enhances the maturation of Talbot. This is evidenced by his decision to

[56]Arnold Johnston, "Innovation and Rediscovery in Golding's The Pyramid", Critique, 14 (1972), p. 103.

refrain from telling Colley's sister the gruesome details of her brother's death. Colley's fall to self-degradation spurs Talbot to enter in his journal that "men can die of shame" (R.P., p. 278). Talbot's arrival at self-consciousness makes him "think, like all men at sea who live too close to each other and too close thereby to all that is monstrous under the sun and moon" (R.P., p. 278). Talbot's sentiment echoes Golding's belief that dark potentialities exist within the hearts of all men.

John St. John's role in The Paper Men is to inform Wilf Barclay about the ongoings of Rick Tucker, as well as to shed light on personal matters Wilf is not aware of. In Lesbos Johnny suggests Wilf's nomadic lifestyle reflects a fear of confronting literary criticism and life's responsibilities. Johnny feels Wilf's wanderings are akin to the missionary position because he dreads the thought of facing old age and losing his masculinity. What really surprises Wilf is Johnny stating that he seeks only to proclaim his "complete heterosexuality like silly young Keats" (T.P.M., p. 113). Johnny's statement struck at the core of Wilf's being. Unable to respond, Wilf thought "it seemed to me that everyone in the world but I could see, had some sort of access, and only I was trapped in myself, ignorant, bounded by my own skin with none of the antennae They seemed to have in order to reach out and touch my secret self" (T.P.M, p. 114).

Johnny obviously has an extremely clear perception of

Wilf's character, namely that he puts up false appearances:

> You are what biologists used to call exoskeletal. Most people are what they called endoskeletal, have their bones inside. But you ... have spent your life inventing a skeleton on the outside. Like crabs and lobsters. That's terrible, you see, because the worms get inside and ... they have the place to themselves. So my advice ... is to get rid of the armour, the exoskeleton, the carapace, before it's too late.
>
> (T.P.M., p. 114)

The most important part of his message is that Wilf do what Apollo proclaimed: "know thyself". Johnny proposes Wilf rectify his problems by getting a woman or a dog for companionship, so long as he doesn't live within his protective shell and hide from reality. Wilf does not heed Johnny's advice; he opts to pursue Rick and let fate determine the outcome of their lives.

Throughout Darkness Visible Mr. Pedigree "has been most judged by the standards of the world."[57] The roles of passing judgement are reversed in the end, and Mr. Pedigree evaluates his actions in relation to those of society. Mr. Pedigree explains his compulsion to seduce children as reaching out for affection in the only way he knows. Even though Mr. Pedigree is forever living with his obsession and fears, he understands the implications of his actions better than others perceive their world. Golding is here making a major distinction between Mr. Pedigree's compulsion being an instinctual drive as opposed to people who show no consideration or understanding of others by committing ill deeds

[57]Donald W. Crompton, "Biblical and Classical Metaphor in Darkness Visible", Twentieth Century Literature, 28 (1982), p. 213.

through choice. Neither condition is excused by Golding; he is merely stating the difference between Sophy's cold and calculated actions and Mr. Pedigree's uncontrollable illness. To support his case Mr. Pedigree refers specifically to Sophy and her terrorist accomplices, but also points out Sim and Edwin's penchant for judging others before they look at themselves:

> Willing to kidnap a child - not worrying who got killed - imagine it, those young men, that beautiful girl with all her life before her! No, I'm nowhere near the worst, gentlemen, among the bombings and kidnappings and hijackings all for the highest of motives - what did she say? We know what we are but not what we may be. A favourite character of mine, gentlemen. Well, I won't thank you for your kindness and hospitality ... (D.V., p. 260)

Mr. Pedigree's speech on human behavior and dignity enlightens Sim's perception of mankind: "We're all mad, the whole damned race. We're wrapped in illusions, delusions, confusions about the penetrability of partitions, we're all mad and in solitary confinement" (D.V., p. 261). Sim realizes that man cannot afford to live in seclusion, but must aspire for clear vision and face reality because we are all complicit in the ills of the world.

Shortly after Mr. Pedigree's speech, light and warmth take hold of him in the form of Matty's spirit. Matty's apparition signifies both his love and loyalty for Mr. Pedigree, but more importantly, it reflects a belief that the pedophile must be saved. Mr. Pedigree's instinctive response is to resist Matty's gesture and grasp onto the multi-colored ball with which he attracts young boys. He

finds it unbearable to divorce himself from the temptation of his "compulsion" despite wondering whether his pedophilia will eventually kill a child. Matty responds by forcibly extracting the ball from his hands and simultaneously freeing him through death from the terrible obsession from which there was no temporal escape. The death of Mr. Pedigree's self shows how brightness prevails to become visible over the forces of darkness.

Golding's portrayal of homosexuals denotes that all men have a right to be whom they choose to be on the basis of freedom of expression. This is true insofar as sexual advances between consenting adults are concerned, and certainly not in the event children are exploited by homosexuals or heterosexuals. Since all men are driven by some form of compulsion, Golding's novels suggest homosexuals are no better or worse than anyone else because of their sexual orientation. Human tolerance and personal harmony are essential to understand one's self and others; consequently, homosexuals are depicted compassionately to illuminate man's need for brotherly love and for cognizance of his ways and those of the world around him.

THE DIONYSIAN INFLUENCE

In the Bacchae, Euripides shows that mankind cannot ignore the delicate balance between reason and passion. Man's baser and natural passions must be kept in check by reason, but not denied through repression. Golding relates elements of Euripidean tragedy to contemporary situations to present the problems associated with the extremes of paroxysm. James R. Baker feels that both Golding and Euripides

> set out to expose the limitations of rationalism as expressed in personal and national pride. Shocked by violent events, both developed a qualified distrust of democracy and its grand claims for the common man. They insist upon pointing out the presence of the beast in the enlightened community, and their dramatic strategy consists in demonstrating that perverse (mainly sadistic) passions triumph especially where Dionysus is denied.[58]

Dionysus cannot be classified as strictly good or evil because he is to people what they make of him. His spirit exists within all of us; consequently it is necessary for man to seek him out and permit him to escape. If Dionysus is not allowed to escape and find expression outside of us, then he will attempt to force his way out and drive us mad. To dramatize man's universal quest to understand the dilemmas of good and evil, Golding incorporates the Dionysian

[58]James R. Baker, "The Decline of Lord of the Flies", South Atlantic Quarterly, 69 (1970), p. 455.

character into his work to project the paradoxical nature of human beings.

Golding's fiction subverts the traditional romantic ideas about man and his place in the world in favor of a realistic and unsentimental portrayal of human behavior enveloped within the realm of extraordinary situations. In Lord of the Flies, Golding uses R.M. Ballantyne's The Coral Island as a literary source to express his own vision of the archetypal island myth and its externalized presentation of good and evil in the form of Dionysian passions. The unleashing of Dionysian passions reveals the dark side of reality and the potential for violence that exists within men's hearts. The children in Lord of the Flies are separated into rational or Apollonian types (the fire-watchers) and irrational or Dionysian figures (the hunters) so that the central conflict focuses upon the positive and negative polarities of behavior. The theme of the divided society is expressed in the spirit of a Greek tragedy to illustrate that man can be both "heroic" and "sick" in his struggle for survival.

The central action in Lord of the Flies is based on the retrogressive behavior of English schoolboys from civilized society to the primitive and savage brutality of a tribal pack. Ralph's world of commonsense is set against Jack's world of hunting and tactics. What Jack most objects to is Ralph's election as leader and his parliamentary system of governing: "He just gives orders and expects people to obey

for nothing" (L.F., p. 140). Unfortunately, Ralph's commonsense is no match for Jack's primitive instincts. Henri Talon believes Jack's passion for hunting gratifies his love for physical activity: "He is carried away by the love of violence and the bloodlust that killing pigs has aroused in him. And once he has smeared his face with war paint he yields to the demonic power of the mask."[59] Jack takes such pleasure in slaughtering the mother sow that his actions may be construed as a sexual violation:

> ... the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood ... Here, struck down by the heat, the sow fell and the hunters hurled themselves at her. This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pigflesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgment for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed under them and they were heavy and fulfilled upon her. (L.F., p. 149)

The explicit killing of the sow attests to the children's loss of innocence and the emergence of their Dionysian character.

Fear of the Beast and hunger compel the boys to abandon the principles of rational ethics for the pleasures of feasting and hunting. The hunters are consumed with the thought of killing to the extent that they become "the throb

[59]Henri Talon, "Irony in Lord of the Flies", Essays in Criticism, 18 (1968), p. 298.

and stamp of a single organism" (L.F., p. 167). The choral chant of the boys is reminiscent of the Bacchant's cry: "Kill the beast! Cut his throat! Spill his blood!" (L.F., p. 167). The frenzy surrounding the dance denotes a surrender of one's personality and the uninhibited expression of excess. Unfortunately, Simon's desire to reveal the truth concerning the Beast results in him being taken for the beast and killed. Simon is stabbed to death while the boys were in the throes of a Dionysian rapture of re-enacting the pig-hunt. He is made the scapegoat for deciphering the message of the Lord of the Flies - all that is evil exists within man and not outside.

Golding's conclusion does not propose a solution to man's rational and irrational polarity of being, but instead poses the question of who will rescue the cruiser if the children could have been saved only by the naval officer! Since the naval officer ironically appears at a most opportune time to save the children from a condemnation to hell, Robert C. Gordon states that "Golding's adaptation of deus ex machina makes it brilliantly clear that Ralph's rescue will lead him back to a world where law is similarly at bay."[60] The spirit of Dionysus therefore cannot be eradicated, but must out of necessity be appeased by man.

In Lord of the Flies man is depicted as regressing towards savagery and corruption, but in The Inheritors man's

[60]Robert C. Gordon, "Classical Themes in Lord of the Flies", Modern Fiction Studies, 11 (1965-66), p. 427.

evolutionary progress reveals the rudimentary basis of a Dionysian proclivity for violence. The innocence and passiveness of the Neanderthals are overcome by the physical and moral degredation of the New People. The demonic and corruptive imperfections of Golding's boys in Lord of the Flies are also present in The Inheritors. Homo sapiens is portrayed as vicious hunters who kill animals and rely on superstitious rituals to survive. Man's irrational fear of the Neanderthal "devils" leads to their annihilation, but not before the People had observed man's corruption in action.

When Lok and Fa are the only remaining adults of the People, they gradually become absorbed by the world of man. The couple is curiously repelled and yet attracted by the ways of the New People. Their efforts to rescue Liku and little Oa lead them directly into the camp of the inheritors. What they witness is a cruel worshipping rite in which a man is dressed as a stag and the sacrifice of a mutilated finger is required to help make the hunt successful. This ceremony proves fruitless, and so Marlan conveniently selects Liku for a cannibalistic sacrifice to appease his starving tribe and save his life. Fa shields Lok from seeing the actual killing, but what follows the ritual sacrifice is a drunken and violently sadistic orgy.

Golding portrays man's wickedness and follies as stemming from the fear of the unknown, personal instability, and egotism. Man's inability to maintain a rational and

socially ordered life often causes his baser impluses to surface in the form of evil, lust for power, self-gratification, or simply a defence mechanism against the unknown. Kinkead-Weekes and Gregor suggest man's rapacious proclivity in The Inheritors tends to go beyond excess:

> The New Men go beyond human need to indulgence, and beyond indulgence to excess. The People's hunger, thirst, and sexual desire are similar, and forgotten as soon as assuaged ... The New Men have discovered wine and spirits; and drink has become a source of stimulus, and reassurance, and finally oblivion. There is drunkenness and the noise of vomiting in the darkness. Their fire becomes an inferno, going beyond their need for protection, warmth and light into an expression of frenzied revelry against the darkness ... [61]

In the case of Tuami and Vivani the drinking of "bee-water" causes them to engage in frenzied intercourse. The taste of mead unleashes their inhibitions and transports them into the maddening world of frantic cruelty: "They had fought it seemed against each other, consumed each other rather than lain together so that there was blood on the woman's face and the man's shoulder" (T.I., p. 176). The dormant passions of animality are later released in Lok and Fa as they drink the New Man's "bee-water". By drinking mead the couple falls from the primitive state of Edenic innocence and parodies the sexual abusiveness of humans. While under the influence of the alcoholic beverage Lok announces: "I am one of the new people" (T.I., p. 204). Lok's statement confirms Golding's view of man as being the source of all corruption and evil in the world.

[61]Kinkead-Weekes & Gregor, William Golding: A Critical Study, p. 96.

In Pincher Martin Golding extends the themes of corruption and evil by focusing on the protagonist's preoccupation with egotism. Pincher Martin is explicitly identified with Greed, as well as having the cruel and sensuous traits of fallen man. He has numerous imperfections, but the major flaw in his character is libido. Martin's constant evil is based on the maggot philosophy of "eating" or consuming people in order to achieve personal and physical satisfaction.

Golding elaborates on man's obsession with sexual gratification in Free Fall. He portrays Sammy Mountjoy's lust for sexual fusion as a surrender to animal passions. Sammy believes the essence of all life and art is based on sex:

> A young man certain of nothing but salt sex; certain that if there was a positive value in living it was this undeniable pleasure. Be frightened of the pleasure, condemn it, exalt it - but no one could deny that the pleasure was there ... (F.F., p. 108)

As a "proud, loving, passionate and obsessed" (F.F., p. 103) young man, Sammy sought for meaning and direction in life through the Communist Party. However, the members of the party Sammy is affiliated with are socialistically oriented only insofar as they enjoy initiating female members to the physical pleasures of intimate comradeship. Erich Fromm refers to sexual indulgence as an illusory form of comfort:

> If the desire for physical union is not stimulated by love, if erotic love is not also brotherly love, it never leads to union in more than an orgiastic, transitory sense. Sexual attraction creates, for the moment, the illusion of union, yet without love this "union"

leaves strangers as far apart as they were before.[62] It is only through marriage with a fellow communist, Taffy, that Sammy is able to find the desired physical union, but not before his sexual exploitation of Beatrice has left her mad.

Golding generally depicts man's lustful passions in terms of a sexually aggressive nature. The desire for sexual intercourse is inflamed by the irrational to reach the sensuous acme of physical ecstasy. In The Pyramid, the climactic delights of orgiastic release bring about peace in Oliver: "I was aware of nothing but peace; peace in my blood and nerves, my bones, peace in my head and my deep breath and in my slowing heart. It was a good peace, that spread" (T.P., p. 71). Evie is to Oliver nothing more than a "hot bit of stuff through which I had achieved my deep calm" (T.P., p. 75). Yet Evie's anguish concerning domestic violence and sexual abuse promptly finds expression in a desire for masochistic love: "Hurt me, Olly! Hurt me -" (T.P., p. 79). Evie reduces sex with Oliver to

> a kind of anguished journey, concentrated on reaching a far spot, dark, agonizing and wicked. I was a small boat in a deep sea; and the sea itself was a moaning, private thing, full of contempt and disgust, a thing to which a partner was necessary but not welcome.
> (T.P., p. 79)

In Darkness Visible, Sophy's experience with sex is similar in nature to that of Evie. She too is promiscuous at an early age, but unlike Evie, Sophy uses her body as a

[62]Fromm, The Art of Loving, p. 46.

means for generating power over men. On one occasion Sophy picked up an older man who paid her money "to perform various actions for him, which she did, finding them a bit sick-making but no more so than the inside of her own body" (D.V., . 139). Even though sex may seem "trivial" to Sophy, Arnold Johnston notes that she believes it to be "an instrument of her will and half-recognizes it as a physical locus of the undirected hate within her."[63] Sophy is so thoroughly disgusted with her own femininity that on most occasions she is unable to orgasm. She ultimately reduces sex to a purely physical level devoid of love. Wilf Barclay in The Paper Men also admits "to liking sex but having no capacity for love" in a partially autobiographical novel, All We Like Sheep (T.P.M., p. 65). Wilf's sentiment seems to echo Golding's conception of modern love.

In The Spire Golding focuses on the mediaeval era to present moral and physical corruption in conjunction with the Dionysian spirit. Dean Jocelin's monomaniacal commitment to erect a spire sets the tragic process of human destruction in motion. Pangall, the loyal caretaker, is the first to ociferously complain to Jocelin that his kingdom has een placed in disrepair by the army of workmen. Pangall is convinced he will die and be made a scapegoat to alla/ the workmen's fears of building a spire without foundations, but his feelings are of no concern to Jocelin. The

[63]Johnston, Of Earth and Darkness: The Novels of William Golding, p. 104.

devil-worshipping army is permitted to resort to blasphemy and violence within church grounds. On one occasion Jocelin notices the merciless way in which the workmen taunt Pangall's impotence:

> In an apocalyptic glimpse of seeing, he caught how a man danced forward to Pangall, the model of the spire projecting obscenely from between his legs - then the swirl and the noise and the animal bodies hurled Jocelin against stone, so that he could not see, but only heard how Pangall broke - He heard the wolfhowl of the man's flight down the south aisle, heard the rising, the hunting noise of the pack that raced after him. (T.S., p. 90)

When the army of workmen is told by Roger Mason that they are to continue working, despite having seen the foundations move, they send out a "fierce yell" and frenzily pursue the deformed Pangall. Pangall was originally thought of as a "fool" who brought them luck; now the workmen's panic-stricken rage is turned towards a sacrificial victim. Pangall, like Simon in Lord of the Flies and Liku in The Inheritors, is murdered to appease the devil (beast) and exorcise the fears of the pagan worshippers. Kinkead-Weekes and Gregor suggest that "in Pangall, Misshapenness and Impotence are ritually murdered. The sacrificial victim is built into the pit to strengthen the inadequate foundations.[64] As the ritual murder is committed Jocelin's view of the incident is obstructed by the broad figure of the dumb man. He even fails to see the implications of a twig of mistletoe as evidence of a pagan ritual resulting in

[64]Kinkead-Weekes & Gregor, William Golding: A Critical Study, p. 211.

Pangall's death. Only towards the end does Jocelin discover the tragic fate of Pangall and the lives his venture destroyed.

From the sexual sublimation of Jocelin's psyche, Clonk Clonk enters the world of frenzied ecstasy. Clonk Clonk is one of three novellas in The Scorpion God which looks back at the age of innocence to convey the historical point when man became conscious of morality. James R. Baker feels "the story is tainted by the same sentimentality that marred the portrait of the Neanderthals in The Inheritors. It is a fairy tale, an idyll of prehistoric life, a little adventure in paradise."[65] Golding does tend to praise the virtues of primitive man, but in Clonk Clonk he seeks only to explore the nature of the sexes.

The story revolves around an unlikely hero, Chimp, who because of a weak ankle is deemed an incompetent hunter by the Leopard Men. He is subsequently banished from the hunter's circle, only to limp back in humiliation to the village where the women brew mead and celebrate the full moon with drink. Chimp's appearance spurs the intoxicated women to engage in festive rejoicing. As the women drink mead from a skull they lose control of their senses and seduce the frightened Chimp. The skull is emblematic of man's mortality, but also signifies a receptacle for life and thought. Lustful passions are aroused by drinking mead

[65]James R. Baker, "Golding's Progress", Novel, 7 (1973), p. 66.

from the skull to a frenzied state of sexual fervor. Chimp experiences sexual fondling, fellatio and intercourse for the first time as the women physically attack him:

> They were screeching to him and to each other. His belt and loinguard went away as if they themselves had elected to. He was being forced down and there was more soft flesh to receive him. His loins refused them in hatred and dread; but their hands were clever, so clever, so cruel, so cunning. In the noise he heard his own cry of pain fly up and up - -
>
> 'Hoo-oo-oo-oo!'
>
> Up and up his cry went away from the pain that stayed behind between his legs and stiffened him. He was down on the soft flesh, the soft wetness and terror of teeth. Half of him tried to get away from the terror and the weight of soft arms holding him down; and half of him was thrusting and jerking like an animal wounded in the spine. Then he and sheness entered the dreadful place and cried out together and small teeth met in his ear. But there might be teeth, there would be teeth waiting in that wet place and when half his body had jerked its will, he tore himself away. The arms allowed him for a moment but then they caught him again.
>
> 'Me! Me!'
>
> Shrieks, laughter, babble, and the merciless skill of hands - -
>
> 'Hoo-oo-oo-oo!'
>
> There was no way out, but through, compelled to go once more into the place of darkness where the wet flesh had its will ... (T.S.G., p. 102)

The ritual orgy is Golding's most explicit depiction of copulation under the influence of alcohol.

Even the dark and mysterious priestess of the tribe, Palm, is overwhelmed by the sensuous passions of Dionysus. She cannot resist the temptation of inviting Chimp to her hut for licentious rapture. Palm soothes his manly anxieties and the day after announces to the returning Leopard Men that Chimp is to be her husband. Golding is clearly preferring the sensitive and lame hunter to the virile masculinity of the Leopard Men. Virginia Tiger concludes

that "Clonk Clonk celebrates, above all, the wisdom of women, in particular the ripening, if drink-needy, maturity of the Head Woman."[66]

In the "wooden world" of Golding's Rites of Passage, Mr. Talbot's "animal spirits" are aroused by the "amorous propensities" which govern both sexes (R.P., p. 57). To distract him from the temptations of sexuality Talbot is taken on a tour of the ship by Mr. Taylor. Upon examining various levels of the ship, Talbot associates the lower depths with the common people: "So we rose from the depths, through decks crowded with people of all ages and sexes and smells and noises and smoke and emerged into the crowded fo'castle whence I positively fled out into the cool, sweet air of the waist!" (R.P., p. 84). He also imagines the lower levels are rampant with sexual promiscuity and regards the common people as inferior animal-like peasants in comparison to his birthright status of gentleman. Yet he is not immune to the wanton passions of the male body; he too desires the favors of women just like the warrant officers: "however freely the warrant officers obtained the favours of young women in these shadowy depths, it was of no use for your humble servant. Sitting in my canvas chair and in a mood of near desperation" (R.P., p. 84). At first Talbot uses will-power to curb his lust and avoid tarnishing his aristocratic integrity, but eventually he too succumbs to a

[66]Tiger, William Golding: The Dark Fields of Discovery, p. 227.

"mounting passion" and seeks physical relief through Zenobia. After the amorous encounter Talbot wonders: "Is Aristotle right in this commerce of the sexes as he is in the orders of society? I must rouse myself from too dull a view of the farmyard transaction by which our wretched species is lugged into the daylight" (R.P., p. 91-2). Talbot's questioning of how unrestrained passions are brought to the surface to reveal mankind's inner being is a foreshadowing of Colley's fate.

Golding's portrayal of Reverend Colley's persecution is meant to illustrate how callous people can be to their fellowman. The central incident in the novel focuses on the sailor's superstitious "equatorial entertainment" called the "badger bag". Colley is selected by the crew as the victim in the crossing the line ceremony. This form of entertainment is played upon unsuspecting passengers to free still ships from the equatorial calms and putrid smell of seawater. Colley is dragged from his cabin by masked figures and thrown into a huge tarpaulin filled with dung, seawater, and the sailor's urine. The parson is subjected to a scatological rite of baptism while kneeling before the figure of Poseidon. He was forced to open his mouth and ingest the filth inside the tarpaulin on several occasions. Colley feels this act could not

> have been contrived by any but the most depraved of souls. Yet each was greeted with a storm of cheering and that terrible British sound which has ever daunted the foe; and then it came to me, was forced in upon my soul the awful truth - I <u>was the foe</u>! (R.P., p. 237)

The Reverend is made into a sacrificial scapegoat in the manner of Simon, Liku, and Pangall. Virginia Tiger feels that were it not for Summers' discharging of the blunderbuss the pack might very well have committed a ritual murder:

> For these pagan sailors venerate, as the ancients did, the oak of their wooden ship; they might well have killed Colley out of a generalized feeling that he would make a good guardian of the bilge. In mythic terms, his murder would represent the death of sterility and signal the release of generative power. That this ritual release of winds should occur during a Dionysian orgy of rum is another indication of the myth-enhancing power of Rites of Passage. Dionysus, whose original name, Tree-youth, links him to Colley's crowned king of the travelling tree, once made a ship seaworthy by causing a vine to grow from the deck and enfold the mast. The sailors on his ship - like those of Rites of Passage with its creepers growing from the cellarage - became so intoxicated by wine and desire that they were metamorphosized into phantom beasts.[67]

The seamen's derisive sport with Colley incites him to don "the adornments of the Spiritual Man" in hopes of receiving an apology (R.P., p. 225). Colley demands respect for his sacred profession, but instead is subjected to a Bacchanalian orgy. He is made to consume alcohol and lose control of his conscious reasoning. Colley, like Pentheus, is driven mad by the Bacchants. According to Walter F. Otto, Dionysian madness "is the tumult which erupts from its innermost recesses when they mature and force their way to the surface."[68] Wine releases man's primal urges and "frees the soul of subservience, fear, and insecurity ... It

[67]Virginia Tiger, "William Golding's 'Wooden World': Religious Rites in Rites of Passage", Twentieth Century Literature, 28 (1982), p. 227.

[68]Walter F. Otto, Dionysus: Myth and Cult (Bloomington: Indiana University Press, 1965), p. 143.

reveals that which was hidden."[69] Hidden within the recesses of Colley's heart is a latent homosexual desire for Billy Rogers. Colley's young hero is an obvious inversion of Melville's Billy Budd. Rogers is depicted as a corrupt and insensitive figure who tempts Colley to defile himself. Under the influence of alcohol Colley is induced to release the subliminal desires which had driven him to perform fellatio on Billy. After having been subjected to buggery by the officers, Colley finally emerges from the fo'castle stripped of his clerical garments and urinates on the bulwark. Colley had made a spectacle of himself before an "audience"; he is promptly taken to his bunk and later dies of shame for having been led astray by the intoxicating passions of Dionysus.

Golding uses the Dionysian myth to portray the wrongdoings of men and women, especially the lustful practices associated with evil. Golding focuses on the dark potentialities within men's hearts but also depicts the dialectical nature of existence. His view is that man needs to counterbalance the primal urges of Dionysus with the formative powers of Apollo. Human beings cannot go through life without experiencing the paradoxical passions of Dionysian pain and delight. Man must therefore avoid excess and temper his dual nature in order to lead a peaceful yet active and fulfilling lifestyle.

[69]Otto, Dionysus: Myth and Cult, p. 149.

MAN'S IGNORANCE OF THE SPIRITUAL

William Golding's novels characterize man as suffering from spiritual fatigue due to a loss in faith and values. Man tends to turn away from God and rely on his inner self rather than the spiritual dimension. Golding relates man's human imperfections and spiritual darkness to the concept of Original Sin. He fails

> to see how anybody can deny what stares us in the face - unless we control ourselves, we sin. Our nature is to want to grab something that belongs to somebody else, and we have either to be taught or teach ourselves that you've got to share, you can't grab the lot ... history is really no more than a chronicle of original sin.[70]

Golding's philosophy is based on the precept that man is tainted and therefore limited in his attempts to ward off the multifarious variety of evils in life. As such Golding relates the notion of the "fortunate fall" and the Blakean concept of having to lose one's innocence in order to gain experience and knowledge. Golding, both symbolically and thematically, uses the expulsion from Eden myth to signify the necessity of individuals having to undergo pain and suffering prior to arriving at salvation or a partial awareness of life's complexities. Having to reside in a world in which paradise is lost, the characters are forced to learn

[70]Baker, "An Interview with William Golding", p. 134.

and accept their fall from the idealistic world of Eden in order to see and deal with the world of everyday reality. This marks Golding's effort to objectify experience and impose reality upon his characters.

Lord of the Flies is undoubtedly based on the Christian doctrine of Original Sin and must therefore be regarded as a moral novel depicting the evils of human depravity. Golding makes no mention of the Divine in the novel; he seeks only to convey the darkness that lurks within men's hearts. Characterization and action are made subordinate to Golding's thematic concern of portraying the demonic connotations of life. Both plot and imagery illustrate the wretched state of human morality and the limitations of rationalism. For example, the dead parachutist serves as an allegorical representative of the moral and rational imbalance found in the adult world. This monstrous dead figure is also emblematic of man's decay or bestial capacity to create havoc through war. Man is therefore seen to amount to nothing more than a puppet who can be dangled about by his parachute-like strings. When this figure is mistakenly taken for the beast by the boys, Golding is obviously employing it as a technique to state a structural principle of moral tension. Only Simon, the visionary mystic, is able to see the truth and come to understand that man fosters illusions due to his ignorance and fear of the unknown. Consequently, the "lord of the flies" is BeelzeLub, the beastly personification of evil that is part of man's character -

"only us" - which Simon is unable to articulate as being "mankind's essential illness" (L.F., p. 97). If reason is not used by man to combat evil, then all that remains within him is the senseless passion of savagery.

Golding's novels commence with a pessimistic portrayal of man, yet generally conclude on a hopeful note. As a religious man, Golding presents God as giving meaning to man's spiritual and physical existence insofar as man wonders at creation and strives for self-awareness and salvation. Man's wonder at creation stems from thinking of God as the ultimately mysterious and unknowable ground of all being. Erich Fromm suggests that to love God is therefore to see oneself in relation to the "unity behind the manifoldness of phenomena."[71]

The "people" in The Inheritors are depicted as being one with themselves and nature. They do not suffer from spiritual shortcomings like man; they believe in a feminine cosmology based on worshipping the earth-mother figure, Oa. The Neanderthals are captivated by the beauty and mystery of nature; their reverence for Oa is directed towards a spiritual and transcendental reality devoid of Self. Man conversely is hostile and cruel, and so he strives to survive by controlling nature. Man's competitive and antagonistic behavior is perceived by Fa to be evil: "Oa did not bring them out of her belly" (T.I., p. 173). Peter Alterman

[71]Fromm, The Art of Loving, p. 58.

states:

> The Neanderthals, in other words, are selfless, loving, gentle, religious, innocent. They are more than Nobel Savages: they are Christ-like. The irony is that these ideal representatives of human goals are senselessly slaughtered by the ancestors of the readers, who, we assume, cherish these ideals.[72]

Despite man's savagery in The Inheritors, he is not totally without hope. After the destruction of the "people", a ray of light amidst the darkness stands for possible illumination, or the will to rise above oneself and follow the path to spiritual ascension. In the end, a definite change occurs among the new people as the little devil, Oa, helps bring about feelings of love and tenderness. Their warm reaction to the playfulness of the Neanderthal child indicates that they are capable of love. Arthur T. Broes concludes,

> The duality of man, torn between love and fear, evident in Lord of the Flies, is again present here. Their feeling toward the child suggests these humans have inherited not only the earth, but at least a portion of the "people's" innocence.[73]

In Pincher Martin, Golding examines the personal darkness of Pincher's spiritual anguish after death. When the novel was adapted for broadcasting on the B.B.C., Golding himself provided some insight in the Radio Times as to the contextual substance of Pincher Martin:

> Christopher Hadly Martin had no belief in anything but the importance of his own life, no God. Because he

[72]Peter S. Alterman, "Aliens in Golding's The Inheritors", Science-Fiction Studies, 5 (1978) p. 7.

[73]Arthur T. Broes, "The Two Worlds of William Golding", Carnegie Series in English, 7 (1963), p. 10.

> was created in the image of God he had a freedom of choice which he used to centre the world on himself. He did not believe in purgatory and therefore when he died it was not presented to him in overtly theological terms. The greed for life which had been the mainspring of his nature forced him to refuse the selfless act of dying. He continued to exist separately in a world composed of his own murderous nature. His drowned body lies rolling in the Atlantic but the ravenous ego invents a rock for him to endure on. It is the memory of an aching tooth. Ostensibly and rationally he is a survivor from a torpedoed destroyer: but deep down he knows the truth. He is not fighting for bodily survival but for his continuing identity in face of what will smash it and sweep it away - the black lightning, the compassion of God. For Christopher, the Christ-bearer, has become Pincher Martin who is little but greed. Just to be Pincher is purgatory; to be Pincher for eternity is hell.[74]

Golding's succinct summary of the novel places great emphasis on the soon to be negated ego's cry for rescue, and its refusal to submit to the selfless act of dying.

Prior to Martin's ship being torpedoed in the North Atlantic, his friend Nathaniel lectured him on "the technique of dying into heaven" (T.P., p. 71). Martin can in no way adhere to the moral precepts of Nathaniel, for to do so would mean that he accept death, and this he is not about to do because it would threaten the very core of his maggoty being. In an effort to assert his identity after the H.M.S. Wildebeeste was torpedoed, Martin begins the process of mental reorientation by naming certain parts of his imaginary island, Rockall:

> I am busy surviving. I am netting down this rock with names and taming it. Some people would be incapable of understanding the importance of that. What is given a name is given a seal, a chain. If this rock tries to

[74]Frank Kermode, "The Novels of William Golding", International Literary Annual, 3 (1961), pp. 22-3.

> adapt me to its ways I will refuse and adapt it to mine. I will impose my routine on it, my geography. I will tie it down with names. If it tries to annihilate me with blotting-paper, then I will speak in here where my words resound and significant sounds assure me of my own identity ... I will use my brain as a delicate machine-tool to produce the results I want. Comfort. Safety. Rescue. (T.P., p. 86-7)

An echo of genesis is present because Martin envisages himself as the new Adam.

By seeking to impose his presence over the elements as proof of his retention of sanity, identity, and existence, Martin feels that he will gain total control over his precarious balancing between life and death and be in a position of guiding his own destiny. To evade the reality of death, Martin's self-images are those of Greek archetypal heroes: Arion, Atlas, Actaeon, and Prometheus. Then as fright and the traumatic childhood memories of the cellar take effect, he relinquishes his Oxford education and tries to hide from reality behind the pretense of madness. He thinks that "madness would account for everything" (P.M., p. 186), but the convenient scheme to dissemble does not prove to be a satisfactory means of evading reality. Martin is forced to acknowledge that "there is no centre of sanity in madness. Nothing like this 'I' sitting in here, staving off the time that must come. The last repeat of the pattern. Then the black lightning" (P.M., p. 181). The pattern to which he refers is the emerging realization of what he is, and so "the dark centre" of Martin's being is forced to concede that the black lightning is something purposeful outside of itself, and that it will ultimately annihilate

and absorb his egotistical self. The center cannot help but think, "because of what I did" - by manipulating others - "I am an outsider and alone" (P.M., p. 181). In an effort to master the waves and take full control of the forces which threaten to annihilate the being of his own ego, Pincher's last recourse is to construct an alternative world within which his identity may be perserved. The grotesque parody of the divine week of Creation is more than apparent as Pincher imitates the Biblical origins of Genesis. However, poetic justice is rendered when the absolute black lightning takes possession of Martin's ego or soul and annihilates the imaginary world which he had created:

> The lightning crept in. The centre was unaware of anything but the claws and the threat. It focused its awareness on the crumbled serrations and the blazing red. The lightning came forward. Some of the lines pointed to the centre, waiting for the moment when they could pierce it. Others lay against the claws, playing over them, prying for a weakness, wearing them away in a compassion that was timeless and without mercy.
> (P.M., p. 201)

There is no mistaking Golding's didactic purpose concerning the tendency of ambitious or ignorant men to defy the temporal limitations of mortality. Golding's dramatization of Pincher Martin's extraordinary death was designed to illustrate the ravenous ego's refusal to die. John K. Crane believes the ego does not want to "desist and accept the heaven or hell provided for it; even in death it must, as it always has in life, attempt to create its own."[75] Golding

[75]John K. Crane, "Crossing the Bar Twice: Post-Mortem Consciousness in Bierce, Hemingway, and Golding", Studies in Short Fiction, 6 (1969), p. 376.

considers death to be the negation of the ego's will to dominate man's life; yet the ego vehemently persists in its selfish desire to attain the authority it was denied at the moment of death.

In Pincher Martin Golding examines the evils of personal darkness, but in Free Fall, he seeks to convey the spiritual darkness of man's soul. Free Fall depicts Sammy Mountjoy as searching to unravel his condition of "free fall" because "we are neither the innocent nor the wicked. We are the guilty. We fall down" (F.F., p. 251). The novel's title is related to Milton's Paradise Lost to stress the dangers of freely choosing evil: "Sufficient to have stood / But free to fall". Man's fallen condition in Free Fall is associated with the religious doctrine of Original Sin and the scientific concept of eternally tumbling in a state of physical free fall.

Sammy Mountjoy's vision of the world was influenced by his high school teachers, Rowena Pringle and Nick Shales: "I cannot understand myself without understanding them" (F.F., p. 214). Miss Pringle's cruel treatment of Sammy turns him away from the spiritual world of miracles to Nick's ordered and rational world of science. Sammy makes his decision by virtue of preferring Nick's selfless and amiable character to Miss Pringle's hateful and egotistical disposition. Sammy therefore opts for the physical world of the body and neglects the spiritual world of the soul. His seduction and subsequent abandonment of Beatrice Ifor is proof of having

"transformed Nick's innocent, paper world. Mine was an amoral, a savage place in which man was trapped without hope, to enjoy what he could while it was going" (F.F., p. 226). It is not until Sammy is incarcerated in a Nazi prison camp that he is forced to explore the darkness within his soul.

The phallus represents the very core of Sammy's being. While locked in solitary confinement Sammy becomes frantic with the thought of finding a dismembered penis. His first reaction is to protect his sexual organ for the sake of humanity. Sammy's instinctive cry for help marks the point of his redemption: "The very act of crying out changed the thing that cried" (F.F., p. 184). Suddenly the door from his dark cell bursts open, and Sammy experiences a spiritual rebirth as well as an illuminated vision of life: "I was visited by a flake of fire, miraculous and pentecostal; and fire transmuted me, once and for ever" (F.F., p. 188). The reorientation of Sammy's world implies that his spiritual darkness is now transformed into common sense. Sammy's awareness of the need for a spiritual identity allowed him to perceive the "world in all its glory. Otherwise I might have been a man who lived contentedly enough with his own nature" (F.F., p. 190). Sammy is ultimately led to conclude that the worlds of Miss Pringle's religion and Nick Shales' science classes are both real. "There is no bridge" (F.F., p. 253) between the physical and spiritual dimensions to comprise a definitive vision of reality.

In The Spire, Golding depicts pride and desire as clouding the spiritual dimensions of Dean Jocelin's efforts to erect the spire. The actual construction of the spire structurally progresses from the visionary stage towards the grotesque in order to contrast the world of miracle and the world of fact. E.R.A. Temple suggests that Jocelin attempts to mentally superimpose a transitory vision of God while praying:

> It is only after the vision, when Jocelin has left the church, that, looking back, he sees the building as squat and incomplete, bare of any up-reaching finger to the heavens. And so the idea of a spire is born. It is his idea, but so closely related in time, place, and circumstance with his appeal to God, that he sees appeal and idea fused, the latter an answer to the former.[76]

Jocelin is forced to perceive and subsequently articulate the disparity between himself in his imagination and himself in reality before he can bridge the two worlds and arrive at a heightened consciousness.

Jocelin's self-willed delusion about being "chosen" to erect the spire reflects an incongruity between spiritual vision and reality. The disparity between faith and reason is distorted to the extent that Jocelin rationalizes construction setbacks to Roger through fatalistic displays of religious fervency:

> When such a work is ordained, it is put into the mind of a, of a man. That's a terrible thing. I'm only learning now, how terrible it is. It's a refiner's fire. The man who knows a little perhaps of the purpose, but nothing of the cost ... You and I were

[76]Temple, "William Golding's The Spire: A Critique", p. 171.

> chosen to do this thing together. It's a great glory, I see now it'll destroy us of course. What are we, after all? Only I tell you this, Roger, with the whole strength of my soul. The thing can be built and will be built, in the very teeth of Satan ... only you and I, my son, my friend, when we've done tormenting ourselves and each other, will know what stones and beams and lead and mortar went into it. Do you understand?
> (T.S., p. 88)

This is a typical example of how Jocelin manages to avoid ethical considerations by using theological principles - "I am about my Father's business" - to push his vision of the spire.

As Jocelin's tuberculosis of the spine continues to enervate his already feeble back, he is converted to the ways of penitence. While making his way to Roger Mason's home to inquire what mysterious force could possibly hold up the spire - "I? The nail? Does she, or do you? Or is it poor Pangall, crouched beneath the crossways, with a sliver of mistletoe between his ribs?" (T.S., p. 212) - Jocelin's mind is arrested by the fleeting visions of an appletree in full blossom and a kingfisher traversing the waters. Jocelin's mystical experiences are subsequently transformed into insight concerning life and man as a fallen creature who is prone to err: "How proud their hope of hell is. There is no innocent work. God knows where God may be" (T.S., p. 222). On his deathbed, Jocelin also comprehends that whatever the motives behind the construction of the spire, he has in fact created an architectural symbol of faith. The spire is therefore "like the appletree" (T.S., p. 223), "a finely chiseled monument with its lines rising

to a prayer - a beacon of spiritual strength for coming generations."[77] Kinkead-Weekes and Gregor regard Jocelin's panic-stricken effort to perceive the appletree as the central message in Golding's novel, because the reader is given "from the corner of the eye in the deliberate tentativeness of simile a single glimpse of what it is to be human."[78]

Golding's next major novel is Darkness Visible. The novel derives its title from Milton's depiction of the nether world after the fall of Satan. Santan's new surroundings are akin to a horrible dungeon ablaze with flames, yet surprisingly no light penetrates, but rather darkness visible. Golding's epigraph also draws attention to the nether world of Virgil's Aeneid. Donald W. Crompton believes Paradise Lost and the Aeneid are concerned with the twilight zones of man's fallen nature:

> For if one asks what Paradise Lost Book I, the Aeneid Book 6, and the apocalyptical books of the Bible have in common, it is that they are all concerned with twilight zones when judgment is awaited but has not yet been meted out, when things are neither this nor that, and when it is difficult to identify where darkness ends and light begins.[79]

Such a world pits the dark forces of evil against the light of goodness. The urban landscape of Darkness Visible is therefore presented as a spiritual desert devoid of love and

[77]Dick, William Golding, p. 85.

[78]Kinkead-Weekes & Gregor, William Golding: A Critical Study, p. 235.

[79]Crompton, "Biblical and Classical Metaphor in Darkness Visible", p. 197.

in desperate need of the divine for man's salvation.

From the opening scene of flames and destruction, inflicted upon London by a German Blitz, there miraculously emerges a boy who is severely burned. London represents a dying city with "too much clarity, too much shameful, inhuman light ... so much light that the very stones seemed semi-precious, a version of the infernal city" (D.V., p. 11). Attempts to identify the disfigured child prove fruitless. Matty has "no background but the fire" (D.V., p. 17). His appearance is repulsive to all, but Rebecca Coppinger feels that Matty is more than just an ordinary human:

> Intuitively recognizing his own unique qualities, Matty nurtures an inner beauty that goes unnoticed by people but not by the angels he communicates with. On a quest to discover who he is and what he is here for, Matty undergoes physical and spiritual trials that purify him in preparation for his mission of salavtion.[80]

Matty's quest for self-identity and purpose in life forces him to retreat to the backwoods of Australia. After "his crucifarce or crucifiction by the black man leaping on him out of the sky" (D.V., p. 68), Matty senses that he was "elected" to prevent a major calamity from occuring in England.

Matty returns to England a changed man, no longer lusting at the sight of women as when he originally left for Australia. Matty is guided back to Greenfield by attendant spirits who assure him that he is "near the centre of things" (D.V., p. 97). He is also told that despite the

[80]Coppinger, "Analogous Journeys: William Golding and T.S. Eliot", p. 84.

fact his spiritual face is scarred by sin, he is "the best material that can be obtained in the circumstances" (D.V., p. 93). Matty works at the Wandicott House School for over a decade before Sophy's plot to kidnap the son of the sheik unfolds his ultimate destiny. Matty's resolve to resist feelings of sexual temptation evoked by Sophy shows his determination to assist the child. Matty realizes that evil is personified in Sophy; she is the terrible "woman in the Apocalypse" (D.V., p. 236) who is to be identified with the Whore of Babylon. Matty is subsequently determined to resist all temptations to defile himself.

Man's precarious balancing between the physical and spiritual has led Matty to a startling conclusion: "what good is not directly breathed into the world by the holy spirit must come down by and through the nature of men" (D.V., pp. 237-238). To help mankind in his hour of need, Matty is instructed by the spirits that he is to be a sacrificial example of God's mercy:

> The cry that went up to heaven brought you down. Now there is a great spirit that shall stand behind the being of the child you are guarding. That is what you are for. You are to be a burnt offering.(D.V., p. 238)

Matty is the necessary sacrifice required to thwart the forces of evil and save the new Messiah who will "bring the spiritual language into the world and nation shall speak it unto nation" (D.V., p. 239). He accomplishes this by virtue of being delayed at school by a flat tire on his bicycle. The delay inadvertently catches Matty in an explosion which was intended by Sophy as a diversionary prelude to

kidnapping the prince. Matty is engulfed in flames for the second time in his life, but on this occasion the fire serves to divert the terrorists from abducting the child. Matty's rescue represents a "willing self-sacrifice" for the sake of temporarily aborting evil.[81] He is the savior our contemporary world rejected because of his deformity, yet he persevered to illuminate man's need for spiritual clarity through love.

In Darkness Visible Golding shows man as having to assert his faith to curb the powers of darkness. Rites of Passage is a continuation of the preceding novel's theme by focusing on man's ignorance of the spiritual. The novel is theatrically portrayed as a black comedy set on board a traditional ship of fools to illustrate man's inherent weaknesses and capacity for viciousness. Richard Jones feels Rites of Passage is Golding's most accessible novel since Lord of the Flies because it is thematically consistent with fictional form:

> The nature of man, with the light of eternity on him, is intertwined with Golding's vision of man as a cunning and heartless social animal: the creator of his own ills and master self-deceiver.[82]

The ship represents a social microcosm of a stratified English society in order to explore the notions of justice and moral responsibility in conjunction with the concept of

[81]Coppinger, "Analogous Journeys: William Golding and T.S. Elliot", p. 86.

[82]Jones, "William Golding: Genius and Sublime Silly-Billy", p. 683.

authority.

Aboard the "wooden world" (R.P., p. 9) of the ancient vessel is Reverend James Colley, a Church of England parson who was promoted from the ranks of peasantry. Colley's presence is not very well received by many even though he envisions his voyage as a spiritual exercise in servility. Golding believes Colley is a naive romantic:

> He is led astray by his own faith in the social pyramid. The great thing in Colley's life is that he has hitched himself up a little bit in the pyramid beyond his origins. The terrible thing for Colley would be to fall below that.[83]

Colley's undoing is akin to a Sophoclean tragedy since he suffers a disastrous fall because of his naive character.

Life aboard the ship is presented as a mythological struggle between the State and the Church. Captain Anderson, a superstitious atheist whose authority borders on the despotic, is the absolute ruler of the vessel. His officers represent the stately instruments of power who govern the passengers and dictate the rules and regulations of the ship (state) to all members of the Church at sea. Colley is treated with disrespect; he sought human companionship but found everyone unresponsive to his greetings. The unkindly treatment of Colley is attributed to the fact that the comforts of religion are viewed as illusory by the State's representatives. Most of the common people share this opinion and believe "that a parson in a ship was like a woman in a fishing boat - a kind of natural bringer of bad

[83]Baker, "An Interview with William Golding", p. 164.

luck" (R.P., p. 193). Colley felt he "must be all things to all men" and exhibit dignity in the performance of his sacred office. To earn the respect of the captain, crew, and passengers he decides "to emerge more frequently from my obscurity and exhibit my cloth to this gentleman and the passengers in general so that even if they do not respect me they may respect it!" (R.P., p. 199). Colley is aware of the Captain's efforts to dishonor his cloth, but felt "that only I could do" (R.P., p. 208). Unfortunately, Colley's sexual indiscretion results in the ruination of his ecclesiastical reputation, and the subsequent shame leads to his death. Virginia Tiger feels "the final effect of Rites of Passage is to implicate the reader in the responsibility for the loss of innocence: Talbot's belated sense of shame becomes our shame, our guilt."[84] Colley's dramatic death signifies not only man's ignorance of the spiritual but also the battered state of Christianity in the world.

The spiritual vacuum in which man resides is elaborated upon in The Paper Men. Wilf Barclay embarks upon a journey into the darkness of his spiritual labyrinth for a cleansing of the senses. Chapter XI shows Wilf in a condition similar to a shaman, namely falling into a frenzied state of madness and emerging from the experience a wiser man. Wilf's self-illumination takes place in a church prior to his entering a void of madness which was compounded by drunken stupor.

[84]Tiger, "William Golding's 'Wooden World': Religious Rites in Rites of Passage", p. 23[illegible].

Wilf was without his sunglasses which normally shield him from perceiving the daylight world. He was therefore able to see the darkness take shape as he underwent a spiritual metamorphosis:

> I knew in one destroying instant that all my adult life I had believed in God and this knowledge was a vision of God. Fright entered the very marrow of my bones. Surrounded, swamped, confounded, all but destroyed, adrift in the universal intolerance, mouth open, screaming, bepissed and heshitten, I knew my maker and I fell down. (T.P.M., p. 123)

Wilf had just lost consciousness and suffered a stroke, but prior to collapsing he caught a glimpse of man's frail human condition.

When Wilf regains consciousness in the hospital he awakens to a new "clarity" of vision. Wilf sees that man cannot escape from sinning because his birthright is tainted by Original Sin. While lying in a hospital bed Wilf contemplates

> the primordial moment of will, our will I mean, and not finding it, knowing that we did not, I repeat did not, invent ourselves and that now in this eternal fix it is not what we do that will help, it is what we are that matters and what we are is not in our hands. (T.P.M., p. 125)

Wilf senses a metaphorical tightening of steel strings around his life; he cannot help but feel like a puppet in a world in which he has little or no control over his destiny. He sees the world as a stage in which man is governed by the circumstances around him. Wilf concludes that he is walking on a tightrope of life. He cannot escape whatever fate awaits him because it is "Not. Sin. I. am. sin" (T.P.M., p. 127).

The conclusion of The Paper Men may be construed as pessimistic, but Golding has always portrayed man as possessing the capacity for salvation in spite of his selfish character. Arther T. Broes best sums up the spiritual dilemma which is at the heart of the human condition:

> Man is a flawed and imperfect vessel. Nevertheless there is a spiritual dimension to him and his universe, a dimension recognized by Simon, Nathaniel, our pre-human predecessors and all the simple of heart. Beyond the apparent chaos and disorder, there is a transcendent spiritual order. Despite human imperfection, there is in such a complex world always the possibility of repentence, regeneration and salvation.[85]

Although The Paper Men reiterates the concept of man as a sinful creature, Darkness Visible affirms that man has not been abandoned by God and that hope reigns forever. In the same way that human beings need to care for each other through love, they must also love God spiritually to be at one with themselves.

[85]Broes, "The Two Worlds of William Golding", p. 14.

CONCLUSION

The basis of William Golding's prolific work is the view that evil is an inherent trait of human nature. "Before the second world war I believed in the perfectibility of social man", says Golding, but the reality of "what one man can do to another" dissuaded him from an optimistic outlook on life:

> Anyone who moved through those years without understanding that man produces evil as a bee produces honey must have been blind or wrong in the head. Let me take a parallel from a social situation. We are commonly dressed, and commonly behave as if we had no genitalia. Taboos and prohibitions have grown up round that very necessary part of the human anatomy. But in sickness, the whole structure of man must be exhibited to the doctor. When the occasion is important enough, we admit to what we have. It seems to me that in nineteenth-century and early twentieth-century society of the West, similar taboos grew up round the nature of man. He was supposed not to have in him, the sad fact of his own cruelty and lust. When these capacities emerged into action they were thought aberrant.[86]

Golding regards civilization as only a covering for man's proclivity to commit violence or evil. His serious commentary on the conflict between man's mind and instincts implies that both will ultimately destroy humankind unless restrained by conscience. Golding's novels show that for evil to have substance or control over one's personality it

[86]William Golding, The Hot Gates (London: Faber & Faber, 1984), p. 87.

must subjugate love, but if brotherly love is strong enough the darkness within men's hearts can be mitigated.

Golding's humanistic concerns require that characterization be presented directly to convey the "mystery" of man. Only then can Golding's profoundly moralistic novels set out to define and describe the complexities of human love and sexuality. Human sexuality is dealt with openly and with emotional detail in order to confront the vital aspects of personal identities and characterization. To emphasize the struggle for control or dominance between the sexes, Golding's characters are depicted as paradigms of opposite polarities by virtue of their conflicting opinions, emotions, and sexual impulses. Golding's purpose is to show the negative and positive qualities exhibited by characters in search of love or sex. He suggests that human tolerance and understanding must be the aim of all relationships, or else man's failure to care for his fellow beings will surely result in isolation and self-destruction.

Golding's depiction of love and sexuality is preoccupied with the notion of exploitation. Genuine expressions of human warmth and love are lacking in Golding's novels because he seeks to convey the circumstances surrounding man's sinful character. Golding feels the role of the artist is to write psychologically relevant novels about the problems of contemporary experience:

> In all the books I have suggested a shape in the universe that may, as it were, account for things. The greatest pleasure is not - say - sex or geometry. It is just understanding. And if you can get people to

> understand their own humanity - well, that's the job of the writer.[87]

No significant development of relationships between the sexes or individuals has evolved in Golding's work; however, the later novels do address the questions of responsibility and personal aspirations in regards to love. Man is held accountable for his actions because he has the capacity to reason and thereby prevail over the darkness within his heart. Even though man finds it difficult to temper his ambivalent passions, moderation is presented by Golding as the key to a harmonious existence.

This thesis has sought to illuminate the nature and degree to which love exists within Golding's characters. Golding's essentially negative depiction of love and human relationships portrays man as a manipulator of others in order to satisfy his personal needs and ambitions. Lust tends to replace love in Golding's novels because protagonists are governed by the ravenous passions of egoism. Egotism hardens the will against love and relegates expressions of intimacy to the purely physical level. Golding's incorporation of Dionysian aspects into his work specifically deals with the negative connotations associated with man overturning reason and unleashing the repressed desires that lurk within his heart. Golding implies this chaotic state of disorder is a direct consequence of man neglecting the spiritual. Golding's work is a testimony to the fact that

[87]Hodson, William Golding, p. 18.

man cannot ignore the spiritual because the wonders of the universe contradict the diminution of God's realm (M.T., p. 192).

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